

SIMPLE DINNER GOWN

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6 SEPTEMBER, 1900

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SOCIETY

MARRIED

Parsons-Clews.—On Sat., 1 Sep., at The Rocks, Newport, R. I., by the Rev. Dr. Van Dyke, assisted by Rev. George W. Mead, Herbert Parsons to Elsie Worthington Clews, daughter of Henry Clews, Esq.

ENGAGEMENTS

Gray-Coster.—Miss Maria Griswold Gray, daughter of Mr. Henry Winthrop Gray, to Mr. William B. Coster.

Knowlton-Kobbins.—Miss Edith Knowlton, daughter of Mrs. Henry Knowlton, to Mr. Arden Robbins.

WEDDINGS

Dodge-Barnes.—Mr. Marshall Jewell Dodge, son of the late Arthur Dodge, and Miss Priscilla Dixon Barnes, daughter of Mr. Henry Burr Barnes, were married in St. Andrew's Dune Church, at Southampton, L. I., yesterday, at noon, the Rev. Dr. Coffin, assisted by the Rev. Dr. Battershall, officiating. Bridesmaids, Miss May Harper, Miss Sallie Barnes. Best man, Mr. Murray Dodge. Present were: Mr. and Mrs. J. Hampden Robb, Mr. and Mrs. Stephen J. Peabody, Mr. and Mrs. Charles Oelrichs, Mr. and Mrs. Albert B. Boardman, Miss Cecil Boardman, Mr. and Mrs. Henry Howland, Mr. and Mrs. Arthur B. Claffin, Mr. and Mrs. Howard Townsend, Mr. and Mrs. James L. Breese, Mr. and Mrs. James L. Kernochan, Judge and Mrs. Horace Russell, Miss Russell, Mr. and Mrs. Newbold Edgar, Mr. and Mrs. J. E. Godfrey, Mr. and Mrs. E. Tiffany Dyer, Mr. and Mrs. Kennedy, Mr. and Mrs. Goodhue Livingston, Mr. and Mrs. Stephen J. Peabody, Mr. and Mrs. T. Wyman Porter, Mr. and Mrs. Henry Barclay and Miss Barclay, Mr. and Mrs. James L. Barclay, Mr. and Mrs. George Clark, Mr. and Mrs. George Crocker, Mr. and Mrs. Salem H. Wales, Judge and Mrs. Patterson and the Misses Patterson, Mr. Samuel Parrish, Miss Parrish, Mr. and Mrs. Charles Coster, Mr. and Mrs. George Schieffelin, Miss Schieffelin, Mr. and Mrs. Edward Bell, Mr. and Mrs. William Allen Butler, Jr., Mr. and Mrs. W. C. Gulliver, Mr. and Mrs. Russell Hoadley, Mr. and Mrs. Thayer Robb, Mr. and Mrs. Charles Barney, Mr. and Mrs. Tenor Park, Mr. and Mrs. Frederick Betts, Mr. and Mrs. Thomas H. Barber, Mr. and Mrs. Robert H. Robertson, Mr. and Mrs. Charles Henderson, Mr. and Mrs. Henry Coe, Mr. and Mrs. Henry May, Mr. and Mrs. George C. De Witt, Mr. and Mrs. Henry Trevor, Miss Lee Hoyt, Mr. and Mrs. Percy R. Pyne, Mr. and Mrs. Archibald Russell.

Parsons-Clews.—Mr. Herbert Parsons, son of Mr. John E. Parsons and Miss Elsie Clews, daughter of Mr. Henry Clews, were married at the residence of the bride's parents at Newport, R. I., on Sat., 1 Sept., the Rev. Dr. Henry Van Dyke and the Rev. George Whitefield Mead officiating. Bridesmaids, Miss Helen Morgan, Miss Edith Morgan. Best man, Dr. Walter Martin. Ushers, Mr. Charles Sheldon, Mr. Beckman Hoppin, Mr. Henry Clews, Jr., Mr. Tompkins McIlvaine. Present were: Lord and Lady Pauncefoot, the Misses Pauncefoot, Mr. and Mrs. Lewis Quentin Jones, Miss Frances Coster Jones, Mr. and Mrs. H. Mortimer Brooks, Miss Gladys Brooks, Mr. and Mrs. John R. Livermore, Mr. and Mrs. James Hude Beckman, Mr. and Mrs. Clement C. Moore, Commodore and Mrs. Elbridge T. Gerry, the Messrs. Gerry, Robert L. Gerry, Mr. and Mrs. Nathaniel Thayer, Mr. Thomas F. Cushing, Miss Cushing, Mr. and Mrs. Clarence W. Dolan, Mr. Henry F. Eldridge, Mrs. Richard Gambrill, Mrs. Isaac Bell, the Misses Bell, Mr. Isaac Bell, Jr., Mr. M. M. Shoemaker, Mr. and Mrs. E. L. Winthrop, Mrs. F. O. French, Mr. and Mrs. Frederick Sheldon, Mr. and Mrs. R. T. Wilson, Mrs. Heber R. Bishop, Miss Bishop, Miss Harriet Ives Gammell, T. Shaw Safe, Miss E. S. Willing and Mr. Barton Willing, Mrs. Astor, Col. and Mrs. John Jacob Astor, James J. Van Alen, Miss Van Alen, Mr. James Lawrence Van

Vogue publishes more smart fashions than any other periodical.

Alen, Mrs. Ogden Goellet, Miss May Goellet, Mr. R. L. Goellet, Miss Leary, Mrs. Admiral Baldwin, Mr. and Mrs. Stuyvesant Fish, Count Tarnowski, Mr. and Mrs. Hermann Oelrichs, Mr. and Mrs. Norman De R. Whitehouse, Mr. and Mrs. Ogden Mills, the Misses Mills, Miss Anna Sands, Mr. and Mrs. A. Cass Canfield, Mrs. Charles Astor Bristed, Mr. and Mrs. Eliza Dyer, Jr., Mr. and Mrs. Arthur T. Kemp, Mrs. Frederick Neilson and Miss Neilson, Mrs. George Hoffman, Mrs. Emily Hoffman, Mr. W. F. Fitzhugh Whitehouse, Mr. W. W. Fitzhugh Whitehouse, Jr., Mr. Cope Whitehouse, Mr. Ralph N. Ellis, Capt. Woodbury Kane, Mr. Center Hitchcock, Mr. W. G. Max Muller, Mr. Reginald Brooks, Mr. and Mrs. Pierre Lorillard, Jr., Mr. and Mrs. T. Suffern Tailor, Mrs. James P. Kernochan, Mr. and Mrs. Cornelius Vanderbilt, Mrs. Burke-Roche, Miss Blight, Mrs. William Payne Thompson, Mr. Atherton L. Blight.

CORRESPONDENCE

Bar Harbor.—This week is very gay at Bar Harbor, as the American and British fleets have arrived. The American fleet is under the command of Admiral Farquhar and consists of: the flagship New York, Capt. A. Sidney Snow; the battleship Kentucky, Capt. Colby N. Chester; the battleship Kearsage, Capt. Francis W. Dickens; the battleship Massachusetts, Capt. Charles J. Train; the Texas, Capt. Mackenzie; and the Scorpion, converted gunboat, Lieut. Com. Nathan Sargent. The British squadron, commanded by Vice Admiral Sir Frederick G. D. Bedford, K. C. B., consists of the flagship Crescent, a protected cruiser of 7,000 tons; the Tribune and Indefatigable, second-class cruisers; the Psyche, third-class cruiser, and the Quail, a torpedo boat destroyer.

Dinners were given last evening in honor of the officers by Mrs. Alexander T. Van Nest, Mr. and Mrs. Frank Ellis, Mr. and Mrs. J. Montgomery Sears, Mr. and Mrs. J. J. Emery, Dr. and Mrs. W. W. Seely, Dr. and Mrs. Abbe, Mr. and Mrs. Barney, Mr. and Mrs. Edward Coles, and Mr. and Mrs. T. G. Condon.

This afternoon Mr. and Mrs. John Stuart Kennedy will give a garden party and this evening a large dinner and dance will be given by Mr. and Mrs. De Grasse Fox at the Malvern. On Friday Mr. and Mrs. Charles Carroll Jackson will give a dinner to Admiral Farquhar and the captains of both fleets.

The annual Canoe Club reception and races were held on Saturday at Sea Urchins, the residence of Mrs. Burton Harrison. The single scull race was won by R. M. Derby, the mixed doubles rowing race by Mr. Philip Livingston and Miss Fitz John Porter, the men's canoe race by Mr. Llewellyn Barry and the men's canoe doubles by A. A. Robbins and Llewellyn Barry. After the races a number of fancy dances were given on the lawn. The young ladies who took part were: the Misses Whelen, Taylor, Goodrich, Hare, Hollins, Hoy, Pierce, Knowlton, De Peyster and Porter.

Late arrivals at Bar Harbor include: Mr. and Mrs. Richard Trimble, Mrs. Henry C. Potter, Mrs. Robert Winthrop, Mrs. Winthrop, Mr. Phoenix Ingraham, Mrs. Mary H. Flint, Mr. Russell A. Sears, Mr. D. W. Northrop, Mr. Stephen R. Dow, Mr. F. H. Wood, Mr. and Mrs. George Cabot Lodge, Mrs. Henry R. Dimock, Mrs. Bradford Lenox, Mr. W. H. Lenox, Mr. L. E. Preston, Mr. R. A. Preston, the Misses Freeman, Miss Florence Carpenter, Mr. William T. Meredith, Mr. Charles S. Cox, Mr. D. T. Worden, Mr. J. B. Morris, Mrs. Frederic Gebhardt.

Lenox.—The open golf tournament opens next week at Lenox; the medal qualifying round will be held on Tue., 11 Sept. The next contest will be the Horse Show which will be held on Fri., 21 Sept.

Dinners have been given during the week by Mrs. F. K. Sturgis, Mrs. Joseph W. Burden and Mrs. August Schermerhorn.

Mrs. John Hammond and Mrs. Burden are visiting their parents, Mr. and Mrs. William D. Sloane.

Mr. and Mrs. Thatcher M. Adams have returned from Bar Harbor and will spend September at Lenox.

Mr. William C. Whitney is looking after

his place on October Mountain and putting it an order to entertain during the shooting season, when his son, Harry Payne Whitney, will bring up a party of friends.

Mrs. Clarence Carey has taken Highlawn for September and October.

Arrivals at the Curtis Hotel include Mr. and Mrs. Edward A. Burdett, Mrs. Edward F. Woodbury, Mr. Prince Woodbury, Mrs. A. E. Chamberlin, Mr. Alfred M. Potter, Mrs. H. V. Root, Mr. and Mrs. N. Penrose Allen, Mr. and Mrs. H. B. Hanford, Mr. Forsythe Wickes, Mrs. J. E. Johnstone, Mr. and Mrs. James R. Jesup, Mrs. Lamont, Mr. and Mrs. J. H. Rogers, Miss M. W. Smith, Mr. J. A. Fraser, Miss Frances Ogden, Mrs. Clarence Carey, Mrs. Bradish Johnson, Miss Marie V. Johnson, Mr. and Mrs. F. Kingsbury Curtis, and George F. Baker, Jr.

Newport.—The chief social event at Newport during the past week was the ball given by Mrs. Ogden Goellet at her cottage, Ochre Court, in honor of her daughter, Miss May Goellet. The cotillon was led by Mr. Eliza Dyer, Jr., dancing with Miss Goellet, and Mr. Harry Lehr dancing with Mrs. Cornelius Vanderbilt, Jr., a sister of Mrs. Goellet.

Present were: Mr. and Mrs. Hermann Oelrichs, Mr. and Mrs. W. K. Vanderbilt, Jr., Lord and Lady Pauncefoot, the Misses Pauncefoot, Mr. and Mrs. C. Crackenthorpe, Messrs. W. G. Max Muller, Herman Norman, Gerard Lowther, M. M. Shoemaker, James T. Woodward, Mrs. Astor, Mr. and Mrs. R. T. Wilson, Mr. and Mrs. Cornelius Vanderbilt, Jr., Miss Leary, Mrs. Stuyvesant Fish, Miss Swan, Miss Johnson, Miss Gammell, Mr. T. Shaw Safe, Mr. and Mrs. Clarence W. Dolan, Mr. and Mrs. Peter Cooper Hewitt, Mr. and Mrs. Norman De R. Whitehouse, Mr. Cope Whitehouse, Mr. and Mrs. George B. De Forest, Mr. Atherton Blight, Mr. and Mrs. James H. Beckman, Mr. and Mrs. A. Cass Canfield, Mr. and Mrs. Royal Phelps Carroll, Miss Blight, Mrs. William Payne Thompson, the Earl of Yarmouth, Mr. and Mrs. Nathaniel Thayer, Mrs. John Jacob Astor, Mr. and Mrs. Arthur T. Kemp, Mrs. Frederick Neilson, Mr. and Mrs. William H. Sands, Mr. and Mrs. Herman B. Duryea, Mr. and Mrs. Ogden Mills, Mr. and Mrs. H. Mortimer Brooks, Mr. and Mrs. John R. Livermore, Commodore and Mrs. Elbridge T. Gerry, the Misses Gerry, Mr. Robert L. Gerry, Mr. and Mrs. Lewis Quentin Jones, Miss Frances Coster Jones, Mrs. Burke-Roche, Messrs. William Fitz Hugh Whitehouse, William Fitz Hugh Whitehouse, Jr., Capt. Woodbury Kane, the Misses Mills, Mrs. Admiral Baldwin, Mrs. Heber R. Bishop, Miss Bishop, Mr. Harry Lehr, the Misses Bell, Mr. Isaac Bell, Jr., Miss Marion Fish, Mr. Reginald Brooks, Mr. and Mrs. H. H. Hunnewell, Jr., Mr. Grafton Cushing, Miss Cushing, Mr. and Mrs. J. De Forest Danielson, Miss Lily Oelrichs, Miss Anna Sands, Marquis De La Gandara, Miss Louise Scott, Mr. Worthington Whitehouse, Mr. and Mrs. Egerton L. Winthrop, Jr., Mr. and Mrs. Clement C. Moore, Mrs. Richard Gambrill, Messrs. Richard Peters, Roderick Terry, Jr., Lisenard Stewart, Mr. and Mrs. H. Casimir De Rham, Mrs. F. O. French, Miss French, Mr. and Mrs. R. H. I. Goddard, Mr. and Mrs. Joseph Harriman, Mrs. G. F. Eustis, Mr. and Mrs. De Lancey A. Kane, Mr. and Mrs. Robert Sedgwick, Mr. Barton Willing, Mr. Center Hitchcock, Miss Gladys Brooks, Mrs. C. Albert Stevens, Mrs. J. Clinch Smith, Mr. and Mrs. Almeric H. Paget, Miss Van Alen, Messrs. James J. Van Alen, James L. Van Alen, Ralph N. Ellis, Mrs. George Hoffman, Mrs. Ladenburg, Mrs. Henry Clews, Miss Clews, Mr. Henry Clews, Jr., Count Tarnowski, Mr. Winthrop Rutherford, Mr. Egerton L. Winthrop, Miss Emily Hoffman.

Automobile races will be held at Aquidneck Park this afternoon, for which Mr. William K. Vanderbilt, Jr., has given many prizes.

The Horse Show was begun on Monday on the Casino grounds. Entries were made by Mrs. C. Albert Stevens, Mr. Edward J. Berwind, Mr. James Stillman, Mrs. William Payne Thompson, Mr. Ogden Mills, Jr., Mr. James B. M. Grosvenor, Mr. Lisenard Stewart, Miss Ella Knowlton, Mr. H. P. Whitney, Mrs. Burke-Roche, Mr. Ogden Mills, Miss Gladys Mills, Miss Grosvenor, Mrs. Fred Neilson, Mr. Robert L. Gerry, Miss Beatrice Mills, Mrs. J. De Forest Danielson, Miss

Angelica Gerry, Mr. James G. Blaine, 3d, Andrew C. Dulles.

The wedding of Miss Harriet Ives Gammell and Mr. Thomas Shaw Safe will take place at Emmanuel Church on 12 Sep.

On Tuesday Miss Lewis Q. Jones gave a dinner-dance to her daughter, Miss Fanny Jones.

On Wednesday Mr. James J. Van Alen gave a dance for his youngest daughter, and this evening Mrs. Fred Neilson will give a large dinner followed by a dance in the Casino ballroom.

On Saturday Mrs. Kernochan will give a dance.

Mr. Reginald Vanderbilt is visiting his brother, Mr. Alfred G. Vanderbilt.

Mr. and Mrs. Orme Wilson are visiting Mrs. Astor.

Mr. Cecil Baring is visiting Mr. James Stillman.

GOLF

Women's Championship U. S. G. A.—Shinnecock.—The fifth annual tournament of the U. S. Golf Association for the women's championship of the United States was played last week at the Shinnecock Hills Golf Club. The following were the scores on Tuesday, 28 Aug., medal play, for sixteen to qualify for the championship hole play, and the third and a fourth eight for consolation. The prizes were: to the club of the winning champion, the Cox trophy, to be held until again played for in 1901, and a gold medal; a silver medal to the runner-up and a bronze medal to each of the runners-up in the semi-finals. Also a prize for the best score. Also silver cups to the winner of the third and fourth eights.

FIRST SIXTEEN

Miss Beatrice Hoyt, Shinnecock—	
Out.....	8 5 4 4 5 5 5 6 7-49
In.....	5 4 4 6 6 6 4 5 5-45-94
Miss Frances A. Griscom, Merion Cricket—	
Out.....	4 5 4 3 6 5 7 8-47
In.....	5 4 6 6 7 6 5 5-49-96
Miss Margaret Curtis, Essex County—	
Out.....	6 7 5 7 4 5 5 6 7-52
In.....	6 4 5 6 7 6 5 4 4-101
Miss F. E. Wickham, Shinnecock—	
Out.....	7 7 5 5 5 7 7 6 6-54
In.....	6 5 6 7 7 5 5 5 5-50-104
Miss H. D. Parrish, Shinnecock—	
Out.....	6 5 4 6 5 7 8 6 8-55
In.....	8 7 5 5 5 6 5 5 4-110-106
Miss Caroline Livingston, Westbrook—	
Out.....	9 7 5 6 4 5 6 6 7-55
In.....	6 5 6 6 7 6 5 6 4-51-106
Miss Genevieve Hecker, Wee Burn—	
Out.....	6 5 5 5 7 6 6 6 8-54
In.....	7 6 4 6 5 7 6 6 5-52-106
Mrs. Toulmin, Merion Cricket—	
Out.....	5 4 5 4 6 5 6 8-48
In.....	9 5 6 5 6 6 6 7 6-59-107
Mrs. N. P. Rogers, Hillside Tennis and Golf—	
Out.....	6 7 5 6 3 7 6 9 5-54
In.....	7 7 5 6 5 7 8 4 4-58-108
Miss Eunice Terry, Ardley—	
Out.....	6 6 5 5 6 7 6 11 7-50
In.....	7 5 3 5 7 5 7 5 5-49-108
Mrs. Edward Manice, Pittsfield—	
Out.....	8 8 5 6 4 6 6 5 9-57
In.....	6 8 6 7 6 6 4 4 4-52-109
Mrs. Caleb F. Fox, Huntington Valley—	
Out.....	6 6 4 5 7 6 6 6 9-55
In.....	6 7 4 7 7 6 6 6 4-64-109
Mrs. A. Dewitt Cochrane, Ardley—	
Out.....	6 6 6 5 6 6 6 8 8-57
In.....	5 8 5 6 6 7 6 4 5-52-109
Miss Harriet Curtis, Essex County—	
Out.....	5 5 6 5 6 8 9 6 8-58
In.....	6 5 5 8 6 7 5 5 5-52-110
Miss Ruth Underhill, Nassau Country Club—	
Out.....	6 5 4 6 5 9 6 6 9-56
In.....	9 7 4 6 6 8 4 4 4-54-110
Miss Grace Keves, Concord—	
Out.....	7 6 6 5 5 6 6 8-54
In.....	6 9 5 6 7 6 5 6 6-57-111

THIRD EIGHT

Miss Bessy Howe, Pittsburg—	Out. In. Total.
Miss M. Harrison, Maidstone.....	59 52 111
Miss M. Chauncey, Dyker Meadow.....	54 57 111
Miss G. Marbin, Albany Country Club.....	55 57 112
Miss C. Barnes, Lenox.....	52 52 104
Mrs. M. C. Work, Atlantic City.....	57 55 112
Miss Lucy Herron, Cincinnati.....	59 54 113
Miss Sophie Starr, Huntington Valley.....	61 52 113
Miss B. Burt, Philadelphia Country Club.....	57 56 113
Mrs. S. C. Brown, Shinnecock.....	58 55 113
Mrs. E. Curtis, Essex County.....	61 52 113

FOURTH EIGHT

Miss G. Bithop, Brooklawn Country Club.....	50 54 114
Miss E. Burnet, Shinnecock.....	59 55 114
Mrs. F. C. Thacher, Brooklawn.....	59 55 114
Mrs. William Shippen, Morris County.....	59 56 115
Miss L. Russell, Shinnecock.....	59 60 115
Miss L. Maxwell, Nassau County.....	54 61 115
Mrs. W. J. Berg, Yonkautak.....	63 53 116
Mrs. E. G. Roesebeck, Cincinnati.....	55 62 117
Miss Betty Anthony, Evanston.....	60 57 117
Miss F. Suydam, Dyker Meadow.....	60 57 117

CONSOLATION HANDICAP

Miss A. B. Eddy, Nassau County.....	59 60 119
Miss J. S. Clark, Shinnecock.....	61 56 119
Miss J. Russell, Shinnecock.....	61 56 119
Miss Marion Moore, Kansas City.....	60 61 121
Miss M. J. Goddard, Newport.....	64 58 122
Miss E. Collins, St. Louis C.....	66 56 122
Miss G. Chauncey, Dyker Meadow.....	59 61 120
Mrs. R. I. Carter, Cincinnati.....	60 60 120
Mrs. Quackenbush, Maidstone Golf Club.....	60 61 121
Miss Marion Moore, Kansas City.....	60 61 121
Miss M. J. Goddard, Newport.....	64 58 122
Miss E. Collins, St. Louis C.....	66 56 122
Miss E. Eldridge, Ardley.....	67 56 123
Miss M. M. Kelly, Philadelphia C.....	67 56 123
C.....	69 55 114
Miss C. Willis, Morris County.....	57 67 124
Miss M. S. Eddy, Nassau County.....	71 54 125
Mrs. S. Bettie, Merion Cricket.....	71 62 133
Miss E. Goff, Point Judith C.....	66 64 130
Miss Lily Brooks, Ardley.....	66 64 133
Mrs. H. St. John Smith, Tuxedo.....	64 71 135
Miss M. P. Lippincott, Huntington.....	75 61 136
Mrs. S. C. Price, Philadelphia C.....	68 70 138
Miss S. Richardson, Nassau County.....	74 67 141

Notes: Ties were played off. The scores for Wed., 29 Aug., were:

CHAMPIONSHIP

Mrs. Rogers.....	6 6 6 7 5 5 6 7-54
Miss Underhill.....	6 6 6 7 5 5 6 7-55
Mrs. Rogers.....	5 6 6 6 5 8 5 5-52-106
Miss Underhill.....	5 6 6 6 6 4 5 4-49-104
Mrs. Fox.....	4 5 5 4 5 6 6 8-47
Miss Livingston.....	4 5 5 4 5 6 6 8-47
Mrs. Fox.....	6 5 7 7 5 5 5 5-36-83
Miss Livingston.....	5 7 4 8 8 6 6 6 5-38-89
* Bye holes not played.	
Miss Hoyt.....	7 5 5 4 6 5 6 7 7-49
Miss Parrish.....	6 7 5 5 6 9 6 7 8-59
Miss Hoyt.....	4 4 4 5 5 6 6 7 8-54
Miss Parrish.....	6 6 6 6 6 6 6 6 6-17-76
Miss Hecker.....	5 5 6 4 6 7 6 8 8-52
Miss Wickham.....	7 5 6 6 7 5 6 6 9-57
Miss Hecker.....	6 7 5 6 6 7 5 6 6 41-93
Miss Wickham.....	5 4 7 6 6 6 6 6 6 40-97
Miss Terry.....	6 5 5 6 5 6 5 5 7-50
Miss H. Curtis.....	6 8 4 7 7 6 6 6 8-57
Miss Terry.....	8 4 7 6 6 6 6 6 7 48-88
Miss H. Curtis.....	5 4 6 5 6 6 6 4 4 42-59
† Approximated.	
Miss M. Curtis.....	5 6 5 6 4 5 6 7 7 7-51
Mrs. Cochrane.....	7 6 5 7 5 7 7 8 8-60
Miss M. Curtis.....	6 5 5 7 7 7 7 7 7-17-68
Mrs. Cochrane.....	4 6 5 5 5 5 5 5 5 16-76
* Bye holes not played.	
Miss Griscom.....	6 6 6 4 6 6 5 8 9-55
Mrs. Manice.....	5 7 5 7 5 7 6 7 8-57
Miss Griscom.....	6 4 7 7 6 6 5 6 5 39-94
Mrs. Manice.....	6 4 7 6 6 6 6 6 6 40-97

Miss Keyes beat Mrs. Toulmin.

THIRD EIGHT

Miss Sophie Starr won from Miss C. Barnes, 1 up.

Miss Bessie C. Howe won from Miss Lucy Herron, 1 up.

Miss Marie Harrison won from Mrs. Milton C. Work, 6 up and 5 to play.

Miss Grace Marvin won from Miss Madeline Chauncey, 3 up and 1 to play.

FOURTH EIGHT

Miss Josephine Russell won from Mrs. T. C. Thacher, 7 up and 6 to play.

Miss Edith Burt won from Miss Georgiana Bishop, 1 up.

Mrs. William Shippen won from Miss Louise D. Maxwell, 2 up and 1 to play.

Mrs. G. Warrington Curtis won from Miss Ethel Burnett, 5 up and 4 to play.

CONSOLATION HANDICAP

Miss E. W. Goffe, Point Judith.....	103 18 85
Miss L. Richardson, Nassau.....	108 18 90
Miss Bessie Anthony, Evanston.....	105 10 96
Miss E. R. Walker, Lakewood.....	111 15 96
Miss Madeline I. Goddard, Newport.....	113 15 98
Miss Martha Wilson, Onwentsia.....	119 11 98
Miss L. A. Menkin, Century.....	118 18 100
Miss Lillian Brooks, Ardley.....	117 17 100
Miss E. R. Walker, Lakewood.....	112 10 102
Mrs. C. C. Willis, Morris County.....	116 14 102
Mrs. Samuel Lettis, Merion.....	125 18 107
Miss May Barron, Ardley.....	119 11 108
Miss Marion Moore, Kansas City.....	123 13 110
Miss F. Suydam, Dyker Meadow.....	120 10 110
Mrs. H. St. John Smith, Tuxedo.....	129 18 111

The scores for Thu., 30 Aug., were:

Miss Hoyt.....	5 7 7 4 6 6 0 6-57
Mrs. Fox.....	4 9 5 5 4 7 7 8 7-56
Miss Hoyt.....	6 4 5 5 6 6 6 4 4-46-103
Mrs. Fox.....	8 7 4 8 6 5 6 3 5-52-108

(Continued on page v)



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formity is overcome in any
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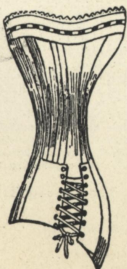
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and crimson, brown and pink, brown and crim-
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and lilac, blue and white, pink and white.

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Use Malvina Ichthyol Soap, 25c. a cake.

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ions than any other periodical.

(Continued from page iii)

THE PARIS EXPOSITION

BY JAMES B. TOWNSEND

Miss Griscom...	6	5	4	5	5	6	5	7-48
Mrs. Rogers...	5	5	6	6	4	6	5	7-51
Miss Griscom...	6	4	6	5	5	4	*	36-84
Mrs. Rogers...	8	4	6	5	5	5	*	49-91
Miss Curtis...	4	4	4	5	7	5	6	7-47
Miss Keyes...	5	0	6	4	5	5	6	7-50
Miss Curtis...	7	4	5	6	4	5	*	11-70
Miss Keyes...	7	4	5	6	7	6	*	34-84
Miss Terry...	6	5	7	3	7	6	*	7-51
Miss Hecker...	7	4	4	6	6	7	*	7-51
Miss Terry...	7	4	6	5	5	4	*	44-95
Miss Hecker...	8	4	5	5	7	4	5	43-94

THIRD EIGHT

Miss Howe won from Miss Starr, 8 up and 6 to play.

Miss Harrison won from Miss Marvin, 1 up.

FOURTH EIGHT

Miss Burt won from Miss Russell, 1 up, 19 holes.

Mrs. Shippen won from Miss Curtis, 4 up and 2 to play.

DRIVING CONTEST

	Yards	Ins.
Miss Louise Maxwell, Nassau...	180	5
Mrs. E. A. Manice, Lenox...	189	1
Miss C. Livingston, Westbrook...	190	5
Miss Eddy, Nassau...	195	0
Miss C. Eddy, Nassau...	185	1
Miss Bishop, Brookline...	183	5
Miss Howe, Pittsburgh...	125	0
Miss Eunice Terry, Ardley...	176	0
Mrs. Carter, Cincinnati...	125	0
Miss C. Barnes, Lenox...	175	0
Miss Morse, Kansas City...	175	0
Miss G. Hecker, Wee Burn...	171	0
Miss Julia Clark, Shinnecock Hills...	163	0
Mrs. Toulmin, Philadelphia...	164	0
Miss Burt, Philadelphia...	160	0
Miss S. Starr, Philadelphia...	157	0
Miss M. Curtis, Essex Country...	160	0
Miss Julia Clark, Shinnecock Hills...	156	0
Miss J. Russell, Shinnecock Hills...	154	0
Miss Keyes, Concord...	163	2
Miss G. Marvin, Albany...	152	0
Miss Underhill, Nassau...	150	0
Miss Burnett, Misquament...	150	0
Mrs. W. P. Rogers, Hillside...	150	0
Miss Anthony, Chicago...	138	0
Miss Wilson, Onwentsia...	135	0
Miss Wickham, Shinnecock Hills...	130	0
Miss Quackenbush, Wadstone...	130	0
Miss Goffe, Point Judith...	129	0
Miss Curtis, Shinnecock Hills...	125	0
Miss Riley, Philadelphia...	125	0

PUTTING CONTEST

Mrs. Bettler, Philadelphia, 4; Mrs. Carnrick, Essex Country, 4; Mrs. E. A. Manice, Lenox, 4. Play-off, Mrs. Bettler, 5; Mrs. Carnrick, 8; Mrs. Manice withdrew.

APPROACHING

The between Miss Marvin, Albany, and Miss Wickham, Shinnecock Hills, at 2 feet 5 inches. Miss Marvin won play-off. Miss Goddard, Newport, third, with 3 feet; Miss Terry, Shinnecock Hills fourth, with 3 feet 5 inches.

The scores for Fri., 31 Aug., were:

CHAMPIONSHIP

Miss Griscom...	6	5	6	4	6	5	9	6-51
Miss Terry...	6	4	6	4	6	6	7	7-51
Miss Griscom...	8	6	4	5	5	5	5	48-99
Miss Terry...	6	4	5	6	6	5	4	44-97
Miss Griscom...	4	5	5	5	5	5	5	44-97
Miss Terry...	4	5	5	5	5	5	5	44-97
Miss Curtis...	4	5	4	6	7	6	5	7-51
Miss Hoyt...	6	5	7	4	7	5	5	8-52
Miss Curtis...	8	7	5	5	8	4	5	6-53-104
Miss Hoyt...	5	5	6	5	5	4	4	4-43-95
Miss Curtis...	5	5	5	5	5	5	5	5-54
Miss Hoyt...	5	5	5	5	5	5	5	5-54

THIRD EIGHT

Miss Howe won from Miss Harrison, 2 up and 1 to play.

FOURTH EIGHT

Mrs. Shippen won from Miss Burt, 3 up and 2 to play.

SCRATCH CLUB FOURSOMES

The Wee Burn and Lenox pairs, who played together, tied at 112 strokes. Their cards were:

Mrs. Manice and Miss Barnes, Lenox:

Out... 5 7 5 10 6 7 8-59

In... 8 5 6 9 6 4 5-51-112

Miss Hecker and Mrs. Carnrick, Wee Burn:

Out... 7 6 3 5 5 6 5 3 7-52

In... 8 6 6 8 7 7 6 7 5-60-112

On Sat., 1 Sep., the tie was played off.

The scores for Sat., 1 Sep., were:

Mrs. Manice and Miss Barnes.

Out... 5 5 5 5 6 6 8-55

In... 5 5 6 6 6 6 5-51-106

Mrs. Carnrick and Miss Hecker.

Out... 6 6 7 5 5 7 6 9 7-57

In... 6 4 4 7 7 6 6 5-52-109

CHAMPIONSHIP

Miss Griscom...

One of the notable facts concerning the Exposition of the present year is the divergence of opinion expressed through newspapers, in news articles, letters and editorials, regarding the measure of its success in exemplifying progress in the arts, sciences and inventions.

The first letters written from Paris by Americans residing there, or by those from here who were present at the opening, as well as the opinions delivered by the advance guard of returning tourists who also had been present when the great Fair threw wide its doors in April last, were, for the most part, derogatory, apprehensive as to success, and plainly pronounced it inferior to that at Chicago. As the weeks wore on and the Exposition, which was undoubtedly lamentably lacking in completeness on its opening day, was more and more set in order, these opinions were modified. Even at this late date, however, and with barely two months to run there is a general impression given us of its failure.

A study of the Exposition, extending over a period of nearly three weeks during late June and early July, when it was fully completed, made conscientiously and thoroughly by the present writer, who is fortunate enough to have seen and studied the international exhibitions of Paris in 1867, of Philadelphia in 1876, of Paris in 1889, and of Chicago in 1893, has resulted in the conclusion that whatever may be its financial disappointments to the French Government and its private promoters, it is unquestionably a success architecturally, artistically, and as an exposition of the progress made by the human race in almost every line of effort during the past decade; and while for many reasons it cannot be directly compared with that of Chicago or others of its predecessors, is unquestionably the greatest and most comprehensive that has ever yet been held.

The Vision, as the Chicago has well been termed, was undoubtedly grander in architectural effect as a whole, than the Paris, but the latter has architectural details in profusion, and scattered effects here and there which have never been surpassed, while in diversification of exhibits, in its displays from remote corners of the earth, and in the complexity of its thronging multitudes of visitors, it is in interest far and away ahead of the Chicago. This was, of course, to be expected, for Paris has for a century been the Mecca of the devotees of the arts, the sciences and the pleasures of life. To her gates would naturally throng those peoples to whom Chicago is an unknown place, and, although the attendance has not been as large as was anticipated, an evening or afternoon spent in the Rue des Nations, or the Rue de Paris, which last answers to the Chicago Midway Plaisance, would convince the most prejudiced and the most bitter of Francophobes, that the exposition as an ethnological congress, at least, is successful. When to the presence of visitors from all over the earth, for the most part in their national dress, and with all their varying traits conspicuous, from the copper-colored Mongolian to the Albino of the Caucasus, are added building after building, filled with the exhibits of the world's innumerable and diverse industries, and which weary the eyes in attempting to study vistas of rare beauty, the ceaseless movement of humanity and bewildering novelties, and entertainments of all kinds, it is difficult to understand how anyone can justly call the Paris Fair a failure. Yet the writer was informed recently by a Boston woman of intelligence, who had gone over to see the Exposition, that "hearing it was a failure on her arrival in London, she had decided to spend the money intended for Paris on a new frock, and remain in London." Another friend, this time a man, who was in Paris during June's first fortnight, told the writer that he "hadn't visited the exposition, and didn't intend to, because he had heard it was not worth seeing, and the weather was too warm."

It is perhaps too late a day to attempt to successfully reverse the impression erroneously held in this country. Opinions once formed are not easily changed during the six months' duration of an international exposition. The people of the United States were wrong in their attitude toward the show from the first, and they will probably remain so until the end. It

only remains for those who, without prejudice, have given it serious and careful study to express their views. Still these can be given only in a general way in other than technical or trade publications.

It is to be regretted that the American Pavilion has less of character and individuality than that of any other nation. Doubtless it was intended to represent in petto the central portion of the Capitol at Washington, and it might have been fairly effective with a large space surrounding it. As it is, it is strongly reminiscent of a post-office in some western town, and as its ground floors are used largely as a post-office for American visitors in Paris, its upper galleries and rooms that surround the rotunda having no special significance, this effect is heightened. The American picture exhibit in the Grand Palais, while a good one to those who have studied the progress of American art during the last twenty-five years, is unfortunately given character by the larger canvases, and in two galleries at least, by the numerical excess of canvases by young American students in Paris, or painters who have resided so long abroad that they are no longer American in spirit or treatment. These pictures, which are shown to give people—or rather nations, who can bestow on them but a hasty inspection—an idea of American art, are therefore not as a whole representative, and make the display seem to the average visitor like a section of the French exhibit. The true exemplification of America products and progress is made in the buildings of the Diversified Arts in Machinery Hall, and in the Naval and Military buildings. There, and there alone, are the United States adequately represented.

THE PEKIN GATE

The illustrations which accompany this brief estimate of the Exposition are of salient points of interest, and while only glimpses here and there will give to the reader some idea of the details of the decorative architecture of the Fair. One, for example, is a picture of the Pekin Gate, a reproduction on a smaller scale of the original portal in the Chinese capital which has played of late so large a part in the world's history. This gate, on the right bank of the Seine and near the Trocadero Palace, is one of the most beautiful and effective bits of architectural reproduction in the Fair. Its beautiful carvings and its graceful proportions attract daily throngs of visitors, and give an excellent idea of the decorative architecture of China. Across the Seine and near the Eiffel Tower, just under the walls of the great wooden building which holds the interesting panorama of the Tour de Monde, is found the subject of the second illustration.

THE BURMA PAGODA

The Burma Pagoda, perched on the summit of a little rocky isle in a diminutive artificial lake of the Champ de Mars, when one steps out of the bustle, noise and heat of the crowded promenade which leads under the Eiffel Tower to the Salle de Fêtes, and comes suddenly upon this quiet little lake with its still waters, in which are reflected the graceful form and details of the pagoda, one is unconsciously transported over many leagues of seas to the sunshine and the palm trees and the tinkly temple bells of the Road to Mandalay.

THE RUE DES NATIONS

A short distance from the lake and pagoda brings one to the river, along whose left bank one can walk through the Rue des Nations, on a broad fine stone esplanade, or descending some steps, and underneath this promenade, can also walk by numberless national restaurants for half a mile. The third illustration is that of about the central portion of the Rue des Nations, with the Flemish, Norwegian, German and Balkan States pavilions in order from left to right. The Flemish pavilion is one of the most artistic and beautiful of all, and is a splendid Gothic structure, said to be a reproduction in every detail, even to the carvings on the front of the town hall of Oudenarde.

The Norwegian pavilion is very appropriately a timbered structure, such as are found through the Norwegian valleys. The German pavilion is a country house with timbered ceilings and stuccoed walls, and the Balkan States pavilion is one of those buildings of gray cement, Byzantine in architecture, known to all travelers in the East.

THE PETIT PALAIS

The fourth illustration is that of a portion of the court of the Petit Palais, one of the few permanent buildings, and which architects and artists concede is the most successful and beautiful of the structures on the Fair grounds. This Petit Palais is really a museum of the decorative arts of France during the past three centuries, and filled with furniture, tapestries, and pictures, the product of those years in which France has led the world in the arts of decoration. The court of this palace, as will be seen by the illustration, is a noble piece of architecture, with its sweeping corridors and rows of lofty columns.

The Exposition cannot, however, be studied adequately through illustrations. It must be seen and examined from many points of view, and at different hours of the day and in varied weather, if one really wishes to grasp at all its artistic beauty and its comprehensiveness.

Whether one stands at late afternoon at the entrance on the Champs Elysees and looks through the long vista formed by the great and small palaces of art across the new bridge Alexander III, to the Invalides, with its gilded dome, closing the long perspective in the far distance; or from the Pont d'Alma looks down on the varied life of the river below, the Rue des Nations on one side and the quaint old buildings of old Paris on the other; or possibly at night stands half way up the Trocadero hill and looking under the Eiffel tower sees the great Salle des Fêtes thrown in bold relief by vari-colored electric lights, the tower itself as well as the surrounding buildings all illuminated, one is entranced by the loveliness and illusive unsubstantiality of it all.

It may not, perhaps, be the great and grand vision that Chicago supplied in 1893, but it is one as varied and as beautiful as the phases of the city which has given its birth. The Paris Exposition a failure? Not to those of any nation or clime who bring to it artistic sense, a true love of the beautiful, and whose souls are attuned to other things than new frocks and the personal discomfort caused by warm weather. Your true art lover and your true believer in the progress of humanity and in the universal brotherhood of man, will not pronounce the Exposition a failure.

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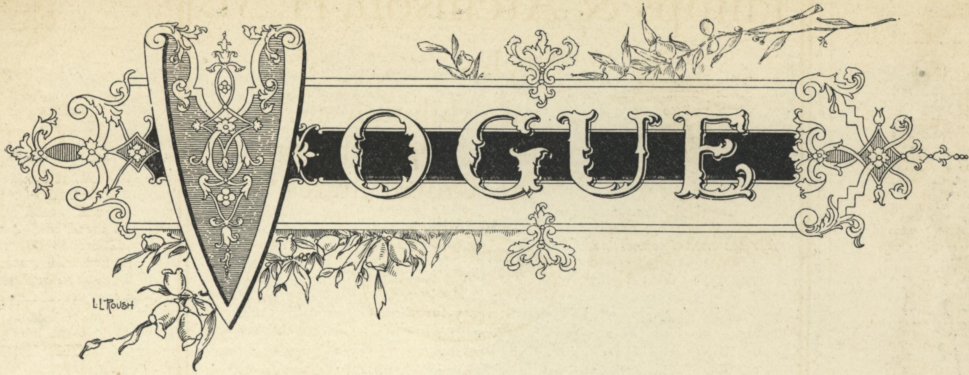
CLUB MEN

ON A

TRAIN.


Several members of a New York Club, describing a recent trip to Chicago on one of the New York Central's twenty-four hour trains, expressed the opinion that this service furnished all the accommodations of a first-class club, with the added advantage of the finest landscapes in the country, and an opportunity for the practical study of history and geography that is unsurpassed.

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SIMPLE AFTERNOON FROCK

FOR "DESCRIPTIONS OF FASHIONS" SEE ANOTHER PAGE



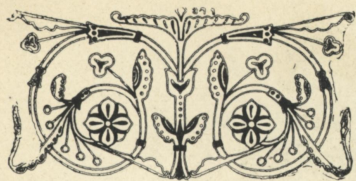
A Shot fired in Massachusetts had within twenty-four hours profoundly touched the whole country, although the going out of the young life of the victim in no way affected public interests. The manner of her taking-off, however, brought home to every community the risk the law-abiding portion of the people run at the hands of the Esaus of the human race. In the still hours of the morning the girl was aroused from her sleep by her father's cries for help. Promptly responding she reached the door of his sleeping apartment only to be assassinated by one of the trio of desperadoes whose intent was to loot the house. The men were recognized by those in authority as members of a gang who for the past two months have been operating in Massachusetts and northern Connecticut. No one knows whose daughter, son or father may be the next victim.

Two ex-convicts, shadowed for several days by the New York police in August, were discovered breaking the basement door chains of closed houses in fashionable districts. Later they were caught packing thousands of dollars' worth of property preparatory to removing it from a beautifully furnished house; police foresight and energy put a summary end to their activity. One of the men, an incorrigible, had just been released from Elmira Reformatory, and the other had been imprisoned for killing a policeman some years ago. And these instances of criminal acts on the part of ex-convicts are not isolated cases; they are of continual occurrence. Does it seem just to the law-abiding that peaceful men and women should thus at intervals be placed at the mercy of desperadoes? Other aspects of the case are even more serious. These men being allowed their freedom are not only likely to beget children whose bent will naturally be toward villainy, but their influence on the youths of the slums is incalculably pernicious. To them they are heroes worthy of emulation and their intermittent reappearance in their usual haunts helps to stimulate and keep alive interest in them and in their works, and to spur on others to imitate their example.

Much is urged in behalf of prisoners in these days, and rightly, but it is as well not to become over-sentimental in regard to them, but to recognize that law-abiding people have also rights to be respected. It is a fact, attested by all liberal-minded workers among the submerged classes—individual philanthropists, Salvation Army soldiers, and others who dedicate their lives to the uplifting of the criminal class—that a large percentage of adults among them—some place the figure at twenty-five per cent.—are irredeemable; the persistent ex-convict criminal is a case in point. A question that will soon be agitated outside of committee rooms and reformatories is, What shall be done with the proven incorrigibles? Already there is being whispered the suggestion that in justice to the law-abiding and in the highest interests of the human race they should be executed. If the remedy seems cruel, bear in mind that inveterate criminals are a menace to every household; that by natural increase and the influence they exert they help swell the criminal class in every Christian country to proportions that are at this very moment occasion of alarm to statesmen. It is considered meet that alleged savages in African wilds and Philippine country districts should be executed wholesale in an effort to compel them to conform to the standards of Christendom. Are the savages of civilization, the murderers, the inveterate thieves, the thugs, any more sacred? The confirmed criminal is not conveniently at the other end of the earth, like the Filipino and the native of Africa, he is in the very midst of the high civilization of American and European cities and towns, doing his utmost to bring back the days of savagery. He is a constant menace. Shadowing him when he is free and guarding him when he is in prison involve a heavy tax on the resources of the law-abiding; he steals and murders whenever opportunity or necessity permits; he is a begetter of the criminally inclined and the corrupter of youth. Why should society show him any quarter?



SMART MODELS IN CLOTH AND SILK
FOR "DESCRIPTIONS OF FASHIONS" SEE ANOTHER PAGE



HAPHAZARD JOTTINGS

MOSQUITO - TORTURED CANARY — NINETY
THOUSAND PARIS TREES—PREPAY EX-
PENSES ON DONATIONS—CHINESE
BOXERS AND THE ANTI-SEMITES
—LAST CENTURY AUTO-
MOBILE—FARMS FOR WORN-OUT HORSES—
CASTE IN THE BAKER TRADE—MAS-
SACRE OF THE EPISTLES

OWNERS of canaries would do well to listen to the following tale, if it has not already met their eye, as a reading of it may save a beloved pet from torture. To few persons, however much they themselves might be annoyed by mosquitoes, would the thought occur that the canary might also suffer from the onslaught of these really frightful scourges. The experience of a Baltimore gentleman is now being quoted in the press to the effect that noticing two of his songsters were irritable, restless and inert, and that little spots of blood were to be found upon the cage bottom, he watched the canaries at night to discover that they were tortured by mosquitoes. According to this authority the only vulnerable part of the canary is the leg, the skin there being very thin and tender and but scantily protected by feathers. Such numbers of mosquitoes preyed upon the bird that they devitalized it by draining it of blood. He foiled the murderers by covering each cage with mosquito-netting, whereupon the birds regained their health and their joyousness. The mosquitoes in many sections seem particularly vicious this year, and it possibly would be a wise precaution for caged bird owners to regularly hunt for these iniquitous insects in the cages of their pets.

**

Those who long to see New York's miles of streets ornamented with trees, but who see little or no prospect of any such desirable consummation, must be moved to envy when reading of the generous provision made by the Parisian authorities for the planting and the maintenance of trees. The number of trees there is set down as ninety thousand, exclusive of those in parks and cemeteries. As the trees have cost from \$30 to \$35 each, the estimated total outlay is nearly \$3,000,000. This would not be excessive if the trees performed the office of decorations only, but when it is borne in mind that their influences are wholly in the direction of purifying and cooling the atmosphere the multitude of them is cause for rejoicing on the score of health.

**

A soldier in the regular army, Paul Francis Howard, Battery A, U. S. Artillery, having appealed through the press for reading matter, he wrote within a week to acknowledge the

receipt of a number of books, magazines and papers, which the men had put into a vacant tent, making it the nucleus of a camp library. The soldier correspondent, after thanking the donors, went on to beg that packages sent by express should be prepaid, as it had taken most of his month's pay to settle express charges where donors of reading matter had neglected to do so. This is a repetition of an old type of thoughtlessness. Those who have had experience with philanthropic enterprise, or who tried to make life more endurable for the poor soldiers at Montauk, have gone through similar bankrupting disheartenments. Those who would really brighten life for others should make it a rule to fully prepay responses to all appeals for help.

**

So busy a world is this that a movement or a cause must attain the dignity of considerable numbers and a congress or two before it arrests attention, which facts are suggested by the relatively large amount of space devoted to Zionism by the press on the occasion of the Fourth Zion Congress held not long ago in London. Among the interesting events inspired by that gathering was the meeting held in this city, which was attended by three thousand Hebrews, and addressed by Dr. M. Mintz, who was one of the earliest settlers in Palestine at the time of the Russo-Jewish exodus, and who is one of the prime movers in the present movement to encourage a colonization of Palestine by the Jews. Among the speakers was also Dr. Wise, who officiates in the Madison Avenue synagogue of this city, who made very effective use of the present movement of the Chinese Boxers. He pertinently demanded why the European Boxers, the anti-Semites, were not equally condemnable with the Chinese. Why is Christendom silent in the face of Boxerism, such as that now in progress in Roumania? "Observe," said the speaker, "how nearly parallel are the atrocities of European anti-Semitism and the ferocities of the Chinese Boxerism." "Foreign devils," is the cry of the Boxers directed to all the non-Chinese residents in the country. "Foreign devils," is the miserable excuse of the anti-Semites who would force the Jews from European lands. Boxers accuse European Christians of ritual murder. European Christians lay the crime of ritual murder at the door of the Jews. The parallel is interesting and effectively put.

**

Those persons—and they would probably constitute the majority in any company—who regard the automobile as the embodiment of novelty have only to glance at William Baxter, Jr.'s, illustrated article in the August issue of the Popular Science Monthly to absorb instant enlightenment. Three and a half centuries ago the first self-propelled carriage, which attained a speed of about one and one-quarter miles an hour, was invented by Johann Houstach, of Nuremberg. In the latter half of 1700 a Frenchman devised a vehicle that was propelled by steam. Various other more or less successful experiments were made until 1832, when Dr. Church, an Englishman, invented a very ornamental coach, which was capable of attaining a very high degree of speed, and had a seating capacity of fifty. The illustration of Dr. Church's colossal and quaint vehicle is more than worth the price of

the magazine. The most successful, however, of all the early automobiles, is declared by the writer to have been that devised by Scott Russell, the designer of the Great Eastern, the motive power being steam. A line of three coaches was actually operated successfully in 1846 in Glasgow. An interesting note is to the effect that before the use of steam the power of wind mills was used to propel vehicles, and so successfully, that in the sixteenth and seventeenth centuries "charvolants," as the wind-propelled wagons were called, were a very common sight on the plains of the Netherlands. The latest developments of the automobile are treated in detail and fully illustrated.

**

It is a moot question even with those who love animals whether it is desirable to establish farms for worn-out horses. If the intention is to endeavor to bring the horse back to usefulness, the experiment is one to be encouraged, but to establish "homes" in the sense of those for incapacitated soldiers, or for old ladies, or worn-out sailors, where the horse shall merely hang on while life can be kept in his body by good food and care, seem open to question as a judicious use of funds when money is so much needed for the protection of those still in harness, and for the smaller animals whose lives are one long agony. The Equine Provident Society of Brooklyn, N. Y., is said to have leased, a farm of fifty acres at Northport, L. I., where food, shelter and care are to be provided for worn-out horses. Now it is on Long Island at Corona that ghastly cruelties are perpetrated on helpless animals. Would or would it not be a better and kinder disposition of funds and effort to shoot the worn-out horses and devote the funds to employing agents who should patrol certain districts of Long Island now nominally under the jurisdiction of the American Society for the Prevention of Cruelty to Animals, but which leaves the Irish and the Italian peasantry in that section to work its cruel will on horses, dogs, cats and birds?

**

That there is a strong feeling of caste in regard to different types of employment is a fairly well-known fact, but that between different classes of bakers there should arise a spirit of superiority on one side, and a spirit of resentfulness on the other will surprise most readers. In upper New York, known as the Borough of the Bronx, the bakers of cake have taken on such airs, and their wives have so insolently cut the wives of the bread bakers that the latter sent an appeal to no less a body than the Journeymen Bakers' and Confectioners' International Union, petitioning that body to order the disbanding of the Cake Bakers' Union, so that the members of it can join the Bread Makers' Union. The incident is founded upon fact, and it is as absurd an exhibition of the spirit as could be found in the most monarchical of countries. The land of equality this? With even the men of dough attempting to draw a social demarcation between bread and cake?

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In a well-considered protest against the efforts making in some quarters to modernize the Bible, a writer in the London Academy

(Continued on page 150)



EARLY AUTUMN GOWNS

FOR "DESCRIPTIONS OF FASHIONS" SEE ANOTHER PAGE

(Continued from page 148)

quotes some astonishing examples of an attempt to present the Epistles of the New Testament in current and popular idiom, the author of the curious version being Dr. Henry Hayman. This well-meaning person's idea was to bring the Bible down to the understanding of the least enlightened; to simplify it, in fact. How far short he falls of his purpose is plainly shown in the following: The King James version gives Romans x: 21, "All day long I have stretched forth my hands unto a disobedient and gainsaying people." This Dr. Hayman renders: "All day long I stretch forth my hands toward a people refractory and recusant." In the authorized version of 1611—King James—is found: "So fight I, not as one that beareth the air. But I keep under my body and bring it into subjection: lest that by any means, when I have preached to others, I myself should be a castaway." This Dr. Hayman renders after this astounding fashion: "I accordingly so run as if I meant to win: and so plant my hits not as idly sparing: but I hit home at my own fleshly frame, and tame it into subserviency: for fear I who proclaim the contest to others should come to be rejected myself." The most shocking mutilation, however, quoted is that of the very beautiful defining of charity which is a classic. All Bible readers will remember it beginning with "Charity suffereth long and is kind." It is too long to quote here in its entirety. Dr. Hayman renders it: "Charity is long-suffering, is kindly, is void of envy, is no braggart, is not inflated, preserves decorum, avoids self-seeking, is not irritable, imputes not the evil done, has no joy at evil-doing, but rejoices on the side of the truth, puts up with all things, gives credit for all things, hopes all things, endures all things." Imagine a publisher courageous enough to bring out a book devoted to such massacre of style!

THE STORY OF A MODERN CINDERELLA

BY ETHEL RAMSEY

(Concluded from last issue.)

Hester's feelings of discontent reached the climax one day when Lily received some beautiful roses. Hester saw her conscious blush as she opened the box and picked up the card envelope; Lily refused to tell who sent the flowers, and Hester was sure she had seen writing on the card.

"I wish some one would send me flowers," she said; "maybe they will when I am old and wrinkled and do not care any more for such things."

Lily smiled happily. "Just wait," she said, "some day some one may."

This was vague enough to irritate Hester, and as she went down town the feeling grew stronger and stronger. Her mother had unintentionally added to her woe by chiding her gently for not going out more and sharing her sister's pleasures.

"I am perfectly willing," thought she, "to go out and have a good time, but mother has not been well enough to leave until lately, and Lily's chances could not be spoiled. Nothing would delight me more than to have some nice man single me out for his attentions, but I do not believe I am the attractive kind, and I do not see what is to be done."

As she passed a florist's window she was

reminded of Lily's flowers and a whimsical thought flashed through her mind. Why should she not have a bouquet? There was no reason why she should not buy one, and even if it were extravagant she would do it this once and have a little fun with it. She would order a box of flowers and pretend that some one had sent them. Lily rarely told who sent hers and she would keep the same silence. It would give her mother something to think of, and she could confess to the joke later. This was no sooner thought of than done; she scribbled a few words on a card and had the box directed to Miss Hester Ford. She took this precaution knowing that Lily would appropriate anything addressed simply to "Miss Ford."

When she reached home, everything happened as she had planned. The flowers arrived while they were at luncheon. With well-feigned surprise Hester opened the box, glanced at the card as she had often seen Lily do, and tucked it in her bosom. She sniffed at the flowers and hunted up a suitable vase, her amusement passing very well for embarrassment. Mrs. Ford was glad that Hester should have received this attention and trusted that in due time she would confide the name of the sender. Lily was amazed and wondered who in the world could have sent them, for she had not noticed that any one was intimate enough with Hester to warrant this.

"I know who it is," she proclaimed, as a sudden thought flashed through her mind. "I met Mr. Dayton in the street to-day; he told me he had just arrived from St. Louis. He went there the day after Cousin Gertrude's dance, and he said he was going to call on you soon."

Hester crimsoned with genuine surprise. That accounted, then, for his absence. She understood in an instant that she was glad he had come back and relieved that his silence had been the outcome of neither rudeness nor neglect. Lily, who was watching her concluded she had guessed aright, and Hester enjoyed the situation, and the necessity of confession seemed afar off.

Dayton called the next day and was received by Hester and her mother. He was glad to see the girl again, and he assured himself that he had not seen anything half so sweet during his travels. He talked easily and freely to the two women. He allowed his glance to rest kindly upon Hester, and when she stirred nervously and smiled, he could not forbear smiling himself. Mrs. Ford, with the usual mother's lack of perception, was making herself as agreeable as she knew how, by recounting the artless adventures of Hester's childhood; finally she excused herself as she rarely received for more than a few moments at a time, but she invited Mr. Dayton to remain.

"I am sure," she said, as Dayton opened the door for her, "that my dear child wants to thank you for the lovely flowers you sent her. It was so kind of you."

Hester started as Dayton looked at her in surprise. The flowers were in the room, filling it with fragrance, and he had wondered to which sister they had been sent. He merely bowed to Mrs. Ford, then turned to Hester, whose hands were tightly clasped in an agony of embarrassment. He stood speechless before her, pitying her confusion, and longing to say the right word. She began in a strained voice and with flaming cheeks:

"She thinks you sent them to me. I do not know how to explain. I have been awfully

silly, Mr. Dayton, but I can only hope that if I tell you the truth, you will understand, and please, please do not laugh at me." She took a deep breath that was half a gasp, and continued, "You see, it was all a joke. I was discontented and silly, for no one ever paid me any attention or sent me flowers. They all take it as a matter of course that I want to stay with my mother, to take of her, and do not care for anything else, but I do. Yesterday, just as a joke, I thought I would buy myself a bouquet, and pretend that some one had sent it. Do you think that is silly?" She looked up at him.

"Indeed I don't," he answered warmly, "I think it is very natural. I know that the reason you don't have the pleasure you deserve is because you are so good and stay with your mother, instead of being selfish, as a hundred girls would be in your place."

"Oh no, I like to stay with mother, and I have always been glad that I could." Then remembering that she had the worst part of her confession to make, she leaned against the mantelpiece and hid her face in her arms. "The worst thing, of course, was letting them think you sent the flowers, but when they decided that you had, I let them. Lily thought it must be you because she met you near the florist."

Her mortification was intense at having to explain so fully, and a thousand thoughts began to torment her as she wondered what he thought of her, and how her confession would affect their future relations. She felt that to forfeit his respect was a calamity too great to be endured.

Dayton was standing beside her plunged in thought. He was touched by her childish confession, not only in regard to her joke, as she called it, but for what it revealed of her position. He could appreciate, better than most men, her desire to take part in the pleasures belonging to her age, and her unselfish renunciation of them. A stifled sob clinched the resolution he was forming. In a moment he stood beside her. "Hester," he said, "don't cry; do not, my darling; I know exactly how it happened." It seemed perfectly natural to put his arms around her, and soothe her. She indulged herself in the luxury of woe for a few happy moments, without resisting, and then disengaged herself.

"This is the worst of all," she gasped.

"No, indeed," he said. "I have a famous plan. Let me tell you about it."

He calmly forced her to sit beside him, meanwhile keeping her hand in his. "I am tired of knocking about by myself, and I was wondering how soon I could tell you so. The first time I saw you, I knew that I should never want anyone else, but I was afraid you would not like me to be in a hurry. I should not have dared to send you a bouquet yet, but now that I have, and know that you have not refused it, let us make a bargain. We will not tell anyone except your mother the truth about the bouquet; but I shall send you flowers and call upon you as often as you will allow me, until, some day, soon, you will let me tell everyone that you have promised to be my wife."

Hester smiled archly at him.

"I have not promised yet," she said.

He looked anxious.

"But you will?"

"Maybe; but your attentions must be very gradual, you know."

He laughed, and, as he rose to leave, he said:

"I am glad you liked my bouquet. How soon may I send you another?"



MEDALLION DESIGN IN PAINTED TISSUES—SOME

CHARMING CASINO GOWNS—PASTEL GREEN

CREPE WITH CLUNY INSETTING—

FLOWERED ORGANDIE, LACE

TRIMMED—A QUARTETTE

OF FETCHING HATS

PAINTED TISSUES

Painted ball gowns are not often worn here, in spite of the fact that they are modish indeed, and constantly praised and mentioned with enthusiasm by those who attend big functions on the "other side." To be really a success, no money should be spared upon them. The artist should be one of rare merit to begin with, and with a special aptitude for that character of ornamentation. Too elaborate a design will not answer, and one covering too much space proves commonplace. Both of these defects have been criticised when the few imported gowns of that kind were first brought over. But, what is particularly charming now, and new, in this painted tissue line, are the painted medallions, oval and circular, inset into the lace insettings of a gown of ceremony. The subjects chosen are from Boucher or Watteau, cupids and flowers, *al fresco* lovemaking, shepherds and shepherdesses, etc. Dainty and lovely beyond words they are, and used with consummate taste have they been.

Medallions, by the way, are also in great vogue as a novelty, in the finest of batiste embroidery, and in laces also. Wedgewood figures are beautifully reproduced in some of the former. *Bébé* ribbons are often hand wrought into lovely frames sometimes, and form besides, chains of ribbon attaching one medallion to the other on the skirts. One may fancy the graceful effect of such a trimming, and realize that in itself it gives a cachet, which defies any ordinary imitation, keeping the gown's elegance intact, a consideration much prized, and for which a woman noted for her dress is willing to pay generously.

COSTUME OF WHITE MOUSSELINE DE SOIE INSET WITH YELLOW LACE

Some lovely gowns were admired at a recent Casino dinner, at which were four most attractive and smart women. One particularly effective costume was made of white mousseline de soie inset with yellow Brussels point. The top of the skirt had vertical lace lines descending into the length of a short tunic, forming at the bottom corresponding points with the same lace *entredeux*. Then came a wide insetting of plain mousseline upon which close vertical lines of a gold lace *entredeux* were sewn, and which was laid under these tunic points, and again finished on its lower edge with the same points of lace as above. From each of these points fell a delicate gold cord tied into a bow, the two ends ornamented with a small tassel. All this pretty gold tasseling then fell over two yellow lace flounces. The under skirts were very *frou-frou*té, the mousseline one under the outer skirt having on the

edge of its double flounce a narrow shimmering of gold, producing a happy effect. A corsage, a *demi-décolleté* in front, was of lace and mousseline with transparent lace elbow sleeves, caught with a single gold cord bow and tassel ends. The wide necklet was of gold *pucé* with a small flower like cluster of brilliants at each intersection. There was a large white rose on the left of bust, set in green foliage, and smaller white roses on the under side of the hat for coiffure.

GOWN OF EMBROIDERED TULLE IN BLACK

A black embroidered tulle gown over white silk proved immensely becoming and smart. On the bottom was a deep plissé flounce of black Chantilly over the usual white chiffon skirt plissés. The space of twenty inches or thereabouts, above and below the knees, had a flat insetting of Chantilly garland lace in a Louis xv design of great beauty. The top of the skirt had simply a few gathers at the back, nothing more. As for the corsage, it was fastened at the back, and consisted chiefly of the garland lace matching that on the skirt, the *décolletage* being a very high one, showing only the rows of pearls, seven or eight in number, of a superb necklace with diamond pendant in the form of a large *fleur-de-lys*. There was a high corselet of pale blue taffeta mousseline, which drapes so exquisitely. The sleeves were of the embroidered tulle laid over white silk to the elbow, and with plissés of tulle, simple tulle below, then small bows of the blue corselet silk to accent the color.

CLUNY-TRIMMED GREEN CREPE

Very chic, also, was the third gown, made of pastel-green *crêpe de chine*, with its trailing skirt in a Cluny insetting, which almost reached the knees. Beneath this lace was a plissé flounce of green *crêpe*. This skirt hung over a taffeta one of the same shade with its match plissé ruffle on the bottom as usual. A lace boléro to match the skirt lace was faced in the way of front revers, by a tucked gold netting, over the edge of which was an open pearl *passenterie* and a lace showing below it, so as to break the straight line of pearl trimming. This boléro was much cut up in the back, and very open, too, in front. A broad green ribbon draped the waist, but was split in two in front, and passed up under the revers. The corsage worn underneath was a series of puffs of Valenciennes, separated by a lace beading, and worn over the green silk lining bodice, which was *décolleté*. This lace chemisette ended in a high neck band, well wired. The sleeves, of *crêpe de chine*, were like an elongated cap, fitting over a tight elbow sleeve of Cluny. The pearl trimming also edged the *crêpe de chine* short sleeves. A pearl, diamond and emerald long chain was looped over this lace front, and caught up on each side of the boléro revers with two diamond star brooches, one double the size of the other.

FLOWERED ORGANDIE

The fourth gown was of flowered organdie—hydrangeas in pink and blue, with fading foliage in mysterious greens and grays, a rather showy, but artistic design. A gathered flounce of white lace around the bottom transparently sewed on, had a blue and pink double plissé flounce of mousseline supporting it, and showing the two colored edges beyond the lace. The upper part of skirt and round bodice were of the flowered organdie, the latter with a lace

fichu prettily draped over its *demi-décolletage*. Over this lace skirt flounce, at equal spaces, were long floating streamers of pink and blue taffeta ribbon half-an-inch wide, falling from a ribbon and lace rosette. On the fichu on the left was a still larger rosette with very long double ribbons attached. A youthful, graceful trimming for the woman who wore it, who was slender and willowy, with a pretty way of gliding along as she walked.

CASINO HATS

The hats of a casino costume should never be omitted, for they are always of the first consequence. To begin, then, with the fourth gown. With it was worn one of the broad-brimmed *crin* hats in white with a wreath all round the crown of pink roses—enormous ones, but beauties all the same.

With the third gown—the green *crêpe de chine*—a white lace and fancy straw combination was worn, transparent and airy, and trimmed with scarf of white tulle and delicate bunches of oats, sweeping like plumes out from each side. It was a delightfully harmonious head-dress. The line of this hat pushes out frontwards like a clerical shovel hat, which is becoming only to a few faces, though those who are very tall affect it, becoming or not. The second gown, having touches of pale blue, it followed that a pale blue straw tricorné was surely a well chosen hat, trimmed as it was with blue tulle and black roses, in the smartest way imaginable.

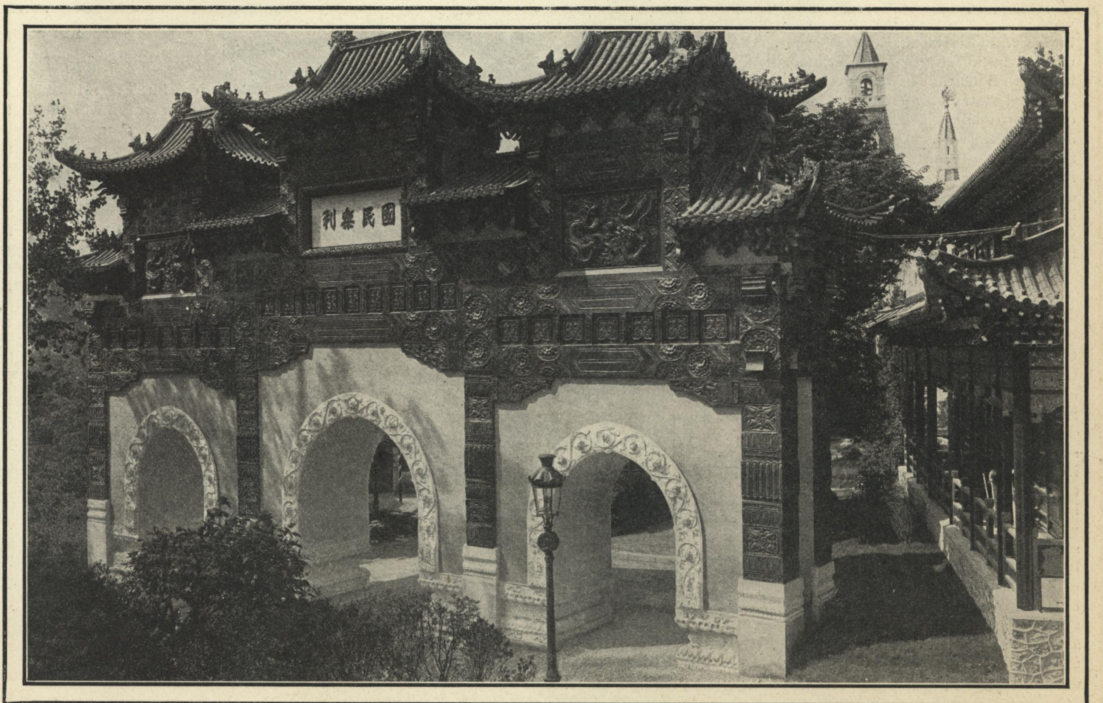
A white chip hat, trimmed with some big white roses on one side and windings of white maline, was the ideal hat for the first ultra smart white and gold gown. And so it proved, for from every point of view it was perfection. A full half-wreath lay under the brim in front, which turned up, suiting the oval of the face admirably.

Large white roses have had a tremendous success this season, and bear that inexpressible seal of being ultra modish wherever you find them. Their white texture must be very white, like the gardenias, which hold their own still, though no longer a novelty.

The night being warm, nothing heavier than wraps of lace and mousseline were worn driving, and those accustomed to wear those too airy fabrics, can testify there is far more warmth in them than would possibly be supposed. A scarf mantle model is as much of a favorite as any, with one or two deep plissé flounces attached. Long front ends, which are an extra protection to neck and throat when needed, are always a graceful feature to nearly all styles of wraps.

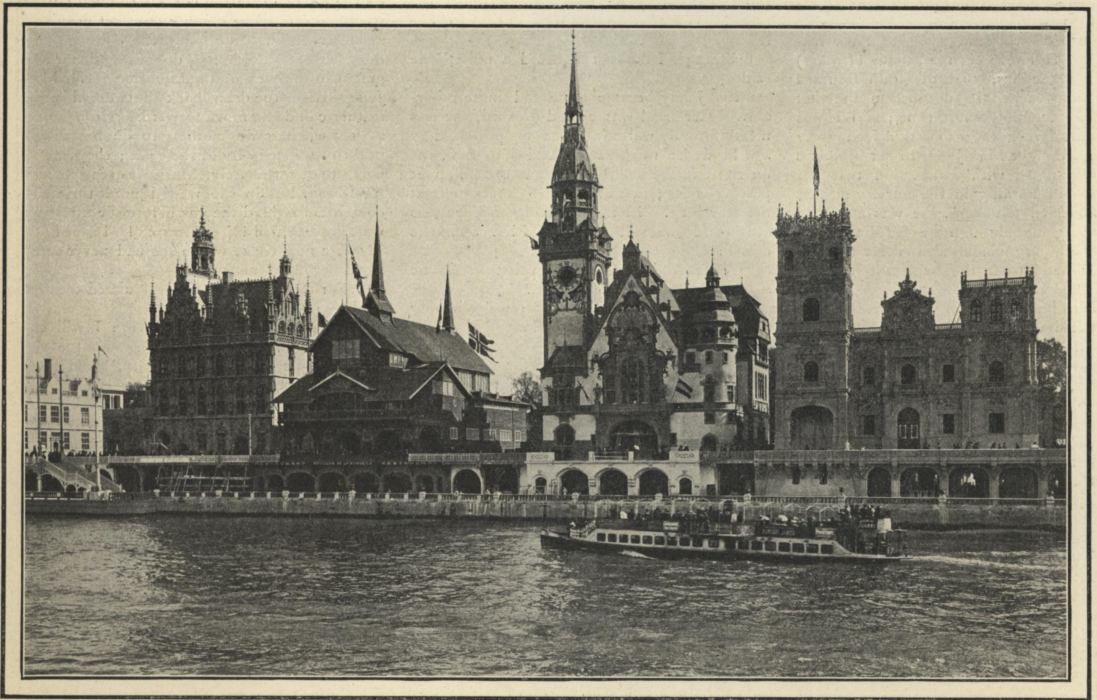
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THE PARIS EXHIBITION

SEE TEXT—THE PAVILION



OSITION, 1900

RIS EXPOSITION

HOW MISS JENNY ASTONISHED THE NATIVES

BY MARY FOOTE ARNOLD

AS Miss Jenny folded her work she said to her Aunt Elizabeth: "I've a great mind to run into town to see those blessed babies."

Now, Aunt Elizabeth was nothing if not prudent; she remonstrated vigorously:

"My dear! It is almost dark now, and you will not reach there for two hours at least; Jack and Laura will be horrified to have you arrive alone; besides, I am afraid it is too late to catch the train."

"Jack and Laura will not care a bit," declared Miss Jenny. "As this is my fortieth birthday it stands to reason that I am old enough to take care of myself. Besides," she added, "I want to do something to celebrate the fact that I've arrived at the age of discretion. I think I shall put on my new gown and astonish the natives."

So saying she ran lightly up-stairs to begin preparations; for, though Miss Jenny was forty, she was still supple and attractive.

The new gown, a dark brown cloth, fitted her shapely figure to perfection, and it gave out a pleasant silken rustle as she stepped briskly to and fro, while a brown velvet bonnet crowned with autumn-tinted foliage, added the finishing touch to a most becoming toilet.

Then, dress-suit case and wrap in hand, she descended the stairs with a rush, bestowed a flying kiss on Aunt Elizabeth, and was off. She reached the station, a block distant, just in time to catch the train, and all would have gone well had not the wreck of a freight train ahead delayed her about an hour. However, she spent the interval very pleasantly in wondering where Gerald Holmes was keeping himself. Not that it mattered to her, but—

So absorbed was she in trying to find a reason for Mr. Holmes's peculiar, though (to her) uninteresting actions, that the train resumed motion and reached its destination in what seemed an incredibly short time; still it was eight o'clock when the cab was driven away which had brought Miss Jenny to her brother's door. She noted with satisfaction that the light was still burning in the nursery; then, having ascended the steps, she was about to ring when a glance through the half drawn curtains of the library window caused her to withdraw her hand from the bell button. For there on the divan, with pillows disposed gracefully about her, conversing animatedly with Jack and Laura, sat Mrs. Summers.

Now Mrs. Summers was a widow whom Miss Jenny greatly disliked; more, she distrusted her, and she had advised Laura to have nothing to do with her. Laura, on her part, was capable of putting two and two together; however, if she suspected that the widow's evident admiration for Mr. Gerald Holmes had anything to do with the attitude assumed by her sister-in-law, she said nothing about it. Being in the confidence of Mr. Gerald Holmes she continued to enjoy the friendship of Mrs. Summers, and watched with interest the little drama that was being played before her eyes.

But Miss Jenny did not understand the situation, and resented it; and she disliked Mrs. Summers, more and more. Now as she looked at the cheerful group in the library, she determined to stay outside in the cold rather than meet Mrs. Summers. So she went around to

the side porch, and putting on her wrap, sat down on the steps. But a left-out-in-the-cold sort of atmosphere, which soon became unendurable, seemed to pervade everything. Then she thought of the kitchen entrance and wondered if she could get in that way; once inside she could slip up the back stairs, make herself comfortable until Mrs. Summers should depart, and then surprise Jack and Laura. Thus consoling herself, she went cautiously around the house only to find the kitchen door locked and the lights out. She tried the fastenings of the windows and of the basement door; all locked. By this time Miss Jenny began to feel very much abused; it was hard to be out in the dark and cold while within her unfeeling relatives made merry with her enemy. She determined to make one more effort to get into the house; if that failed—she did not know what she would do.

She tiptoed back to the side porch and turned the knob of the dining-room door; it was unfastened. Through the door leading from the dining room into the library was open, she decided, after reconnoitering, to slip into a chair which stood at the end of the sideboard farthest from the library, and await developments. Scarcely had she settled herself in the chair, however, when she was startled by a voice proceeding from the library. It is that of Gerald Holmes.

Miss Jenny arose and made a frantic effort to reach the door through which she had just come, but she was arrested by the sound of approaching footsteps. Like a hunted creature she looked about for a means of escape; then, in the twinkling of an eye, she dropped to her knees and crawled under the dining table drawing her bag after her. No sooner was this done, than she wished it undone; she trembled behind the table cover as Jack entered the room. What if he should look under the table! What if—Jack went back to the library.

"Strange, I thought I heard a noise," he said.

Miss Jenny became more and more miserable. Her head was craned forward, she was uncomfortably warm, and she was possessed by a wild desire to sneeze. Added to that, the quartette in the next room began to talk about playing whist; that meant two hours more at the very least. In the midst of her reflections she heard the soft voice of Mrs. Summers drawl:

"When did you hear from that handsome sister of yours, Mr. Pembroke?"

"Last week, Mrs. Summers; we're hoping to have a visit from her before long," answered Jack.

"I have a great admiration for your sister, Mr. Pembroke; she is so—so altogether unusual—and original—don't you know," gushed the widow.

Mr. Pembroke's handsome sister under the table suddenly sat up—to the detriment of her bonnet.

"I imagined once that Gerald had a penchant that way," added the widow, playfully.

Mr. Pembroke's sister collapsed again. "Imagined once!" So Gerald had gone over to the enemy. That accounted for many things.

A mist came before her eyes; she swallowed with difficulty. Then she remembered the equivocal position in which she had placed herself, and she decided that she must get away from there at all hazards. With this object in

view, she peered from under the table-cover to find a way of unobserved retreat. Two doors on the opposite side of the room opened, respectively, into the kitchen and the pantry. To reach the kitchen was out of the question, but the pantry was nearer and the door was slightly ajar; the table would hide her movements, and, once in the pantry, she could go upstairs by way of the back hall. Carefully pinning up her dress she proceeded stealthily on all-fours, then drew a long breath, as, once more upright, she quietly closed the pantry door.

But fate was indeed unkind to Miss Jenny, for the door leading from the pantry into the back hall was locked, and the key was on the other side. If she should stay there until the visitors had gone she realized that it would be necessary to explain to Jack and Laura more than she cared to explain; whereas, if she could get upstairs they need know nothing but what she choose to tell them. Besides, Laura might come into the pantry in search of refreshment for the whist players; of course, she would be startled and would scream, the others would rush in, and there would be a scene, with Miss Jenny Pembroke as leading lady and Mrs. Summers and Gerald Holmes as audience. The thought was maddening. Why, oh why, had she left a peaceful and happy home to become a fugitive in a butler's pantry! Then she thought of the slide between the pantry and the kitchen, and eagerly felt for the little door; it was pushed back and the opening was free from obstacles.

Never before in her wildest flights of fancy had Miss Jenny thought such a feat of agility was possible to her; yet now she prepared for it with the nerve of a professional acrobat. She took off her new gown and placed it, with her bag, on a chair which stood within reach on the kitchen side. Then she climbed on the shelf and with some difficulty got her head and shoulders through the aperture. She was wondering what she should do next when a key grated in the lock of the kitchen door. Miss Jenny tried to draw back but could not; neither could she move forward. Humiliating as it was, there was nothing to do but to appeal to the generosity of the cook; she remembered that, fortunately, Mary was sensible and level-headed. So she waited until the new-comer had lighted the gas before she uttered a warning "Sh-sh!" Horrors! Instead of Mary, a new cook, whom she had never seen, faced her in astonishment.

"For the land's sake!" ejaculated the new cook.

"Be quiet, my good woman; I will explain everything. But first turn out the gas for fear some one might come in," said poor Miss Jenny, trying to speak naturally.

"I guess you'll explain to the perlice if you ain't careful," threatened the cook. Then she gave way to mirth: "My, but you're a bird! Wisht I had a kodak; I'd like to take your pictur."

Miss Jenny fairly writhed; that is, she would have writhed had there been room.

"This is all a mistake," said she, desperately. "I am Mr. Pembroke's sister; I arrived late this evening, and seeing company in the library, and not wishing to meet anyone, I foolishly attempted to climb through here as you see."

"It's as clear as mud," responded the new cook, unfeelingly.

"And, if you will help me out of here and

say nothing about it, I will pay you well," added Miss Jenny.

At that instant footsteps were heard approaching from the dining-room.

"Put out the light," implored Miss Jenny; "A dollar to you—five dollars!"

The cook extinguished the light just as the door opened; then Laura called:

"Nancy!"

"Yes, ma'am!"

"I thought I heard voices, Nancy."

"'Twas my cousin that's just gone, ma'am," answered Nancy, giving Miss Jenny a facetious poke.

"Why are you in the dark?" then inquired Laura.

"My eyes are so poorly ma'am; they can't seem to bear the light," said Nancy.

"Oh!" said Laura, vaguely. Then: "Get the chafing-dish out, and bring some beer from the cellar, Nancy."

Her mistress gone, Nancy first made sure of the promised five dollars, then lent a grudging shoulder and helped Miss Jenny through the aperture into the kitchen.

Hastily resuming her dress Miss Jenny said: "I am very much obliged to you, Nancy. Now I'll just slip up the back stairs and wait for Mr. and Mrs. Pembroke."

But Nancy had reached her limit; she stood against the stairway door.

"No, you don't," she said. "I done as you asked me, and helped you out of that hole, but that's all. Maybe you're Mr. Pembroke's sister, and maybe you ain't. Like as not you ain't; so you have to git."

There was no help for it, so Miss Jenny "got!"

Once more out in the night she felt very humble and contrite. She realized that her actions during the evening had been undignified to the verge of silliness. Again she sat down on the steps of the side porch; as she did so the town clock struck nine. Just one hour had passed, yet in that time she who had once prided herself on her fine sense of honor, had sneaked into her brother's house; had been guilty of eavesdropping; had stooped to bribery, and had connived at deception and falsehood. What would Gerald Holmes think should he know her as she really was! The only thing to do now was to go home and stay there; the sooner the better. She could walk to the station and take the next train back.

With this laudable intention Miss Jenny reached the sidewalk and gazed uncertainly up and down the street. It was very dark, but she imagined that she could see a masked highwayman waiting behind each tree ready to sand-bag her as she passed. Suddenly the front door of Jack's house opened, and a man ran down the steps, colliding with her.

"Pardon me, I did not see you," he said. Then they stared at each other.

"Jenny!" he exclaimed.

"Gerry!" she echoed, faintly.

There was a long pause. Then Gerry took Jenny's hand and placed it on his arm where he held it tightly, and began to walk down the street in long strides. And Jenny, her senses numbed by the singular chain of events that had led to this meeting, walked meekly beside him; she could not help herself.

"How did you get out?" he asked presently.

"Out of where?" she asked in turn with a premonition of—she knew not what.

"Out of the pantry, of course!"

"How—did you know—that I—was in—the pantry?" she stammered.

"I saw you crawl to it from the table," he said, shortly.

Miss Jenny said nothing; there was nothing she could say.

"From where I sat in the library, I could see your reflection in the glass over the dining-room mantel," Gerry further explained. "At first, when I saw the tablecover moving, I thought a burglar must be secreted under the table, but just as I was about to give the alarm, I saw that it was you. Earlier in the evening I had heard Laura ask Jack to lock the back door of the pantry; naturally I wondered what you would do."

Jenny refrained from relieving his curiosity on that point.

"At least explain why you have acted so strangely," he urged.

"I wanted—to avoid—a certain—person."

In other words you wanted to avoid me; you always want to avoid me," said Gerry, sadly.

"Gerry, how can you!" said Jenny, tearfully. They had reached a lighted corner, and Gerry, looking down, saw something in her face for which he had looked in vain many times before. Then, tucking her arm into his again, he strode on.

"Where are we going?" she ventured to ask at last.

"We are going to get a marriage license and to find a minister," he answered.

"Not to-night!" she gasped.

"To-night or never," replied Gerry. "If I should wait until you are ready to set the time it would be never. Do you know that with your evasions and postponements, the motives of which I do not pretend to understand, you have almost driven me into never seeing you again? And that would have meant the spoiling of two lives. Now, I shall not let you out of my sight until you are mine irrevocably."

"But my clothes," she remonstrated.

"Bother your clothes; telegraph for them," he said.

Half an hour later, as Jack descended the steps of his house with Mrs. Summers for the purpose of escorting that lady to her home, a carriage drawn by two white horses dashed up to the curb. The driver jumped from his seat and opened the carriage door. There first alighted an elderly man in clerical garb; next came Mr. Gerald Holmes, wearing a white flower in his buttonhole, and then came Miss Jenny Pembroke, her arms full of bride roses.

"We are going to be married," said Mr. Gerald Holmes, proudly. "We'll be glad to have you witness the ceremony."

"Certainly," said Jack, not knowing what else to say.

With that the entire party went into the house, and the two were made one. And the midnight "flyer" saw Mr. and Mrs. Gerald Holmes en route for New York, whence they took passage for Europe, where they now are.

Communications must be signed with the name and address of the sender. No others will receive consideration with a view to publication.

GLIMPSES

THERE—

Comes news and a sample of a very smart coatee. The material has a furry plush surface in brown, black and orange, something very new and for winter wear. Gold hand-work and fur borderings combine towards the smartest creation imaginable. White satin in Duchesse quality continues to be the choicest lining for jackets of all kinds when intended for full dress particularly.

ONE—

Of the pleasures of this summer is the satisfaction of seeing so few sailor hats worn by any one high-born or plebeian. We are thankful that such hats and stiff shirt fronts and collars have had their day and gone, let it be hoped for many a decade. But fashions never die out unfortunately. Let the next generation take more kindly to them.

THAT—

Black tulle bows and choux are as smart as ever on demi and grande toilettes. Three black tulle bows are decorating many of the high corselets draped with colored taffetas. These bows are placed one above the other in the middle of the back. One must sit very erect to keep them in order.

VERY—

Convenient are black guipure or Chantilly boleros, whether long sleeved or with elbow sleeves; they are much worn by matrons with silk as well as lawn gowns, rettrimmed very often from last season with black laces by the yard. A very economical "make-over," considering its smart appearance.

THAT—

Among the forenoon sheer tissue veils, worn walking or driving, the new emerald-green shade is the most becoming. An all-white hat and gown are made all the smarter by the addition of such a veil.

YOU—

Must order your gowns and hats, according to the places they are to be worn in, if you are a woman with a reputation for dress, or are ambitious to make a name for yourself in that direction. This advice holds good for all the seasons of the year. In winter, for instance, when you give an order to your New York tailor, gown-maker and milliner, for an outfit for a month at Washington, if they are the best makers, they know exactly the style required. A wardrobe suitable for New York entertainments would not be thought worthy of admiration at the Capital city. To be well dressed there, means that a touch of gorgeousness must be evident. If that is lacking, a woman's reputation for smartness fades or halts. In summer—taking Newport for an example—anything loud or voyanté is frowned upon, and the gown-makers there for the season know that too well to risk even some of the charming imported things worn in London and Paris. These same gowns at Saratoga or Narragansett would not be looked at twice; but what Newport will not wear, they will and do, and pay well for them.

SEEN IN THE SHOPS

[Note.—Readers of Vogue inquiring names or shops where articles are purchasable should enclose stamped and addressed envelope for reply, and state page and date. See illustrations on this page.]

IMPORTED RECEPTION GOWN—SMART AND IN-
EXPENSIVE TAILOR MADES—DRIVING AND
EVENING WRAPS—NEW CLOTHS—
NOVELTIES IN BUTTONS, PURSES
AND BUCKLES

Velvet is to be much used the coming season; in fact you will find it on all the new gowns, even on pedestrian and golf costumes, although smart women I am sure will have the good taste to avoid it for

The upper part of the skirt is finished in pointed squares, which are stitched flat to a circular flounce, which finishes the bottom of the skirt and gives the ever-increasing flare which is a marked feature of the new skirts. A slight fullness beginning on the hips forms shallow tucks, which, in this material, has very much the appearance of cording. The back of the skirt is also laid in tucks, which are, however, continued some inches lower down. The bodice is in the form of a boléro, with rounded tabs in front, overhanging a geranium red-stitched belt, which forms a point in the back and narrows toward the front, giving the fashionable waist line. A vest of the same silk, hand embroidered in gold thread and high-standing red collar showing above another of stitched brown velvet, gives a note of color which is most effective. Two handsome silk

The sketch of the evening cloak will give a very good idea of a novelty for this season. It can be had in either red madder or dark brown cloth. The Bedouin hood is finished with bands of mirror velvet and of black silk braid; the buttons which fasten the fullness of the hood are of black crochet. A scarf of fish net starts on either side of the waist line at the back, and is carried up to the bust, where it ends in a choux and hangs in long ends. Ornaments of black passementerie extend down the front of the wrap and three wide plaits start at the bust underneath the hood and descend to the bottom of the cloak. The sleeves flare very much at the cuffs and the collar is also flaring. This wrap would be very serviceable for carriage and evening wear, such as concert or theatre parties, but would hardly be dressy enough for ball or opera use. The price \$100.

flare and finished at the back with inverted plaits, stitched flat; the collarless boléro jacket has a narrow gray silk vest, ornamented with small smoked pearl buttons. This very attractive little costume is cheap at \$14.

Another sketch is of a blue cloth suit, which is a trifle more expensive—\$16—but equally fetching in price. The seven-gored skirt is finished with inverted plaits in the back, and two rows of serpentine braid trim the bottom of the skirt, which is cut with a decided flare. The plain military coat has a narrow dark blue velvet vest, which closes with gold buttons and is continued around the edge of the coat.

The golf or rainy-day skirt shown in the sketch is one of the smartest of the autumn's showings. It is made of brown tobacco cheviot, with rough surface, and has four bands of vertical stitching extending to within a few inches



sporting clothes. Nothing is so vulgar as an overloading of any garniture. It is different, however, with regard to entire costumes, nothing being more distinguished than a whole velvet gown, whether for evening or afternoon wear.

One of the most attractive of the new importations is of a rich shade of tobacco brown velvet, lined with a silk of the same shade.

braid cordelière in red and brown finish each side of the jacket and lace across the vest. A few gold buttons at the neck, and fastening the cordelière, add the finishing touch. The plain coat sleeve flares toward the wrist and the slight fullness at the top is tucked into the shoulders. This would be a very effective costume for carriage and reception wear. The price is \$175.00.

The golf cape shown in the sketch is made of reversible cheviot in a large and indistinct gray and white plaid, and is a useful addition to one's autumn outfit. The bands with which the cape is trimmed are of gray cloth, stitched with white, and can be bought for \$20.

A remarkably smart little suit for the money is also shown in a sketch. It is of gray camel-hair serge; the plain skirt is cut with a

of the circular stitched band which finishes the bottom of the skirt. It is closed in the back with inverted plaits, stitched down about four inches from the waist. The circular band at the bottom of the skirt, which is very heavily stitched, obviates the clinging to the feet which has been an objection to many otherwise very satisfactory skirts of this style, and also gives the necessary flare. This skirt can be had for \$17.

"SEEN IN THE SHOPS" ILLUSTRATIONS—SEE TEXT THIS PAGE

Another of the new golf skirts worth mentioning is of blue double-faced serge, made in very much the same style as that of the sketch, with less stitching, however, and only costs \$10.

A new coat, designed for driving, is shown in one of the sketches. It has a loose box back, is three-quarters length, and the model is made of a new shade of castor cloth, the lining being of salmon-colored satin. The shoulder effect is much longer than in last year's garments and the sleeves flow out toward the cuff, which is stitched and flaring. The fastening is of straps of the cloth, closing with the new large gold buttons and has a double-breasted effect. The slashings with which the bottom of the coat is finished are a novelty, as also is the shortening in the length of the coat at the back which gives the bottom of the coat the slanting line so fashionable in belts.

novelties, very smart materials are being shown. These are neither cachemire nor flannel, but something between the two. An exquisite shade of dull blue with a deep border of Roman stripe effect in pastel shades at \$1.50 per yard, forty-two inches wide.

Another at the same price is a black on a rose ground, bordered on both sides of the goods with broad bands of black in a material very much resembling camel's hair. This is a very striking combination, both in color and design. There are many other styles and colorings in these goods, several of which are worthy of special mention, such as one with a background of a new shade of blue, bordered in stripes of a deeper shade of the same color.

Embroidered flannels are being shown in many designs, stripe effects in embroidered dots being among the prettiest I have seen. The

English uniforms on which they were originally used are very good for this, and can be had in two sizes, at the very reasonable price of 22 and 18 cents a dozen. Oval dull gold buttons are also pretty and cost 35 cents per dozen.

Another variety of waist-cloths which struck

gold finish. Some of these had the flat top, and in this was set a large oval pearl in a sunken setting. The little pendants finishing the purse, usually made of gold or silver, in this case were small pointed pearls. Price, \$21.50.

Another model, closed with small gold knobs,



There is nothing newer at this season than the lovely waist cloths. They come in many varieties and are adapted to all tastes and all purses. Shirt waists of these new materials will be very modish and just the thing to be worn with tailor-made suits during the coming season. The enormous vogue of embroidered flannels used for this purpose last winter has encouraged the manufacturers and designers to make every effort to produce an unusually artistic and extensive variety of these goods. In one shop, noted for its early importations of

ground is a sold color, and the dots in white or black. All the newer shades are found in this variety. More novel is a flannel with broad embroidered border, designed with openwork pattern, through which black velvet ribbon is to be run.

These materials are twenty inches wide at \$2.25 a yard.

In the same shop were seen many new styles of small gold buttons, which will be very much used on these waists.

Mess buttons, as they are called, from the

me as well worthy of mention was a fine Henrietta cloth with deep borders embroidered in dots, flowers and conventional designs. These borders are most effective, and would almost cover the front of the shirt waists for which they are intended to be used. On several of these the embroidery is of two colors, and a happy combination is a ground of mignonette-green, embroidered in small roses and foliage in black and white. There is a large variety in both light and dark shades of these goods, which are forty-four inches wide, and cost from \$1.95 to \$2.25 a yard.

Imitation pearls, which have been so much worn in pins and pendants this season, I saw the other day used in quite a novel fashion. They were set in silver gilt purses with rose

the repoussé clasp being studded with two Baroque pearls with an amethyst in the centre. The pendants in this case also were of small pearls. The cost of this purse was a little more, being \$23.75. Both these models were very attractive, and would make a smart finish to a costume.

Belt buckles, also studded with these pearls, are very novel; but equally new was a buckle with a setting of rose gold, in imitation of the antique. A large South American Amazon stone, cut in the shape of a scarabæus, formed the centre. This stone is a new departure used in this way, and would allow the wearer to possess a seemingly antique piece of Egyptian jewelry for a very moderate sum, the buckles being from \$12.50 upward.

"SEEN IN THE SHOPS" ILLUSTRATIONS—SEE TEXT PAGE 156

AS SEEN BY HIM
GREEN AND GOLD LIVERY—RIOT OF COLOR IN
MEN'S DRESS—SHIRTWAIST UNDER THE
BAN OF HIM—GORGEOUS COLORING OF
THE GOLF MAN

I grew tired of Newport! I yawned even in the Adirondacks, in which wilderness I went to seek repose. I grew inhospitable and I feel just now as if I am singing for myself a modern version of the Lamentations of Jeremiah.

This little spell of ennui comes upon all of us at times. Some have the means of averting it, others have not. It is, of course, much more heroic to bear it, and I have always regarded as real heroes and heroines, those persons who suffer all sorts of calamities, and are obliged to remain in the place where the tragedy occurred, and to be a part and parcel of the old life day after day. Small vexations are after all only comparative tragedies, and one feels as keenly in proportion to the murder of a friend or the loss of one who is dear, as he does over the defection of a servant who was valuable, the laming of a favorite horse or the blunders of a butler or a cook.

I have now a new remedy: I simply put out to sea, and thus retire most effectually from the world. I never see the people who become distasteful to me again, until my good humor is restored.

Here I have returned from another short cruise; this time I have skirted the coast as far as Maine, but have not put in to any port. I took a few congenial spirits and gave them full liberty. We managed to pass a delightful fortnight, and now we have come back to civilization with a keen zest for the affairs of the world. There was wisdom in the courtiers and nobles of old hiding in monasteries or going into the desert and burying themselves in the caves of hermits. To-day, however, there is no rock or cave or mountain that the telephone or telegraph will not reach, and you are consequently at the mercy of civilization and your friends.

I begin to feel the vigor of autumn; the hills and fields are yellow with golden rod and the sumach has become crimson. There is just the whisper of frost in the air. Yesterday I anchored in the Hudson River opposite my new home; already I see the walls rising from the oaks and beeches, and I hope to be able to give a housewarming there by Thanksgiving. It is now the best period of our year. There is nothing like an American autumn, and gradually the days will bring new pleasures and nature will unfold new pictures until the last leaves fall from the trees, and the word *finis* shall be inscribed in the forest and the meadows. My tailor writes me from town that he has the autumn samples ready. My hatter is anxious that I should visit him, the haberdasher and the bootmaker are ready to send up one of their representatives to see me and consult about the coming year. Perhaps I may again put all plans to nought and run over for two weeks to Paris. I want to see the buildings of the Exposition when the crowd has left the place, and I want to select a few things for the house. I fear I shall hardly be able to get the Gobelins I wish. The great hall in the middle of the house I want to have resemble some medieval castle, and the stone walls need tapestries to cover them, in order to give at least the sense of warmth.

I want to get away from the very popular craze for green and gold which seems to have taken possession of the fancy of the house-furnisher just now. It is true I saw a town room the other day which rather took my fancy, and I think I shall have a library like it. The walls were papered in a white damask with great red and pink roses, and what would look almost like poodles. The wainscoting was dark green, the beams on the ceiling were stained green, and the doors likewise. Shelves of old mahogany were arranged for the books—those delightful low shelves which run around a room. The mantel was of mahogany, and the furniture likewise, and each piece was a veritable treasure picked up somewhere, but representing fully the taste of the last century. The floor was inlaid with a wooden carpet highly polished, and there was a large green rug. The only other bit of color in the room was a dark

green vase on a centre table of old polished mahogany filled with a great bunch of black-eyed Susans and golden rod.

It was a little departure from the more dainty Louis xv and Louis xvi. It was quiet and restful, and that is why I liked it. It was a room in which you could have lived. I do not care for the ornate to a great extent in a country house. I think we are getting back to the eighteenth century, as represented in England and the earlier years in Holland. The white and the gold, the mirrors and the damask, are well enough in boudoirs. As for the Empire period, it was stiff and ugly, and always reminds me of a furniture shop.

I hoped that this summer would have proved a rest from the riot of color in men's dress. I thought that at last the world interested in great things, in battle and the acquisition of territory, would have rested, and that we should have been spared much of the vulgarity of previous seasons. But the end of the season showed that my hopes were futile. The white Panama hat has become an absolute eyesore; it is in every shop on the Bowery, and every one is wearing cheap imitations of it. The rough straw has always been smarter. The Panama goes with the "shirt-waist man." Yes, I have heard something about that personage. I saw him at Newport, and I was shocked at the men who made such gushes of themselves. It is all poppycock to speak of a man's coat as being uncomfortable. A man should never be seen in his shirtsleeves except by his valet. There are coats of thin material which are very comfortable. I have never taken off my coat in public not even at the Equator. A man must dress with something of the semblance of military discipline. It is the army, and I might also add that it is the navy, which gives us the hints of our attire. A certain uniform is prescribed for winter; another, perhaps, for summer. It is the test of a man's endurance. But the shirt-waist vulgarity should never be mentioned in these columns.

Again, however, has the golf personage broken out and he is still, in autumn, to be seen parading the streets in town in a wonderful costume, in which green and red are the leading colors. The man who has to wear such combinations in order to play golf well, had better let the game alone. I see, however, that these nightmares are having their influence on the winter fashions. I fear that again, notwithstanding the standard in England for quiet dress, that we shall see some extraordinary outbreaks in fashion before the snow falls. Last year families were thrown in deep mourning in England, on account of the Transvaal War. The ties and the shirts therefore were figured in black and many of the colored shirts were even lugubrious. Immediately these were sent over to America and I see men wearing these affairs who are not in mourning; some of these shirts have great wide stripes of black down the bosom and when worn with a black tie they are simply appalling. The man looks like a funeral mute and the attire of an undertaker would be gay in comparison. But we have to expect these things in this country, where we adopt a fashion, without for a moment thinking of its fitness. At any rate, wearing black figured shirts when in mourning is as vulgar as wearing black sleeve links and shirt buttons and a black tie with evening clothes. To proclaim your mourning is absurd and besides white is as much mourning as black. In Paris, where these matters are carried to extremes, the male relatives of the deceased wear evening clothes at a funeral; the tie is always white and never black.

Thus from what I hear fashions will change this winter. There will be a return to reds and browns and russets. The check will push out the stripe and the soft gray homespun will be succeeded by more flamboyant patterns. We will turn a bit to the Orient and China will give us some hints as to our house decoration. I never cared much for Chinese stuffs, and only here and there would I have lacquer or any of the old work. We must wait a bit and see whether our mournful prognostications will be realized.

Still I suppose I am flying in the face of all prediction. We are told that grays and blacks and the most conservative of colors and blendings will be more in vogue than ever. The ties are to be somewhat gorgeous, but the keynote will be black with colored figures. The loosely tied four-in-hands with all-round turned

down collars will continue to be in fashion. I know of few better ties than a solid black with a large stick pin and a loose knot. The white and the puffed scarfs have gone their way. The laced boots are no more and the buttoned glove has taken place of the clasped one. All these reformations were told by me last year. Even the top hats will be more conservative and I think we shall bid good-bye to the broad-brimmed gray sombreros and to khaki—a merciful deliverance. But it is as it always was. A gentleman never adopts the exaggerations of the season. His attire is always conservative. The man who wears colored ties with dinner jacket or a white tie therewith, or even a white waistcoat, shows himself immediately out of the beaten track. He is a man with a tendency towards the outré, and from him, good heaven, deliver us. This should be the litany of the gentleman. It stands for other things than clothes and it has in it a little more philosophy than perhaps you see on the surface.

THE WELL-DRESSED MAN

THE DINNER COAT—ITS FEATURES—PERMISSIBLE
JEWELS FOR MEN—SINGLE-BREASTED
FROCK COATS

When first devised, the dinner coat was looked upon as a garment of some little formality, and worn, if not exactly interchangeably with a long-tailed evening coat, still upon occasions which, judged from present ideas, would have been considered entirely unsuitable for it. As time has gone on its uses have been restricted, and to-day, although the abuse is still frequent, according to the rules of correct dress, it is to all intents and purposes nothing more than an evening sack coat, and as such worn only upon the most informal occasions. It would, of course, be impossible to specify at what times and places this coat would be correct, for in dress as in other things of life, circumstances alter cases and play an important part in determining proper decisions. Generally speaking, it should not be worn in the society of women except for informal dinners or evenings at home. It may be worn at any stag dinner or entertainment, at one's club, or the play, if only men are of the party. The fact that other women not of one's own party are present, of course, makes no difference, the idea being that it is not considered strictly complimentary not to wear full evening dress when going to the theatre, a concert or some other form of entertainment in the company of women, or when dining with women. Common sense has much to do with the forms and fashions of dress, and it is by no means necessary or expected that a man shall always follow the letter of the law. During the warm evenings of summer, fashions necessarily conform to the requirements of comfort, and white waist-coats being sometimes worn with dinner jackets, but even then, as in winter, the consensus of opinion among the best dressed men is that waist-coats of the same material as the coats, and black ties are the correct style. Aside from the question of custom or strict form, a dark waist-coat and tie would seem to be the most suitable, because the dinner jacket is an informal garment, whereas the white tie and white evening waist-coat are the highest expressions of formality in dress to which a man can attain.

At one time it was unusual to see a dinner-coat suit made of other than plain black material, soft-faced vicuna, dress worsted, or unfinished worsted being the cloths most used; but there has been a change in this respect, and now the smart tailors are making these suits of Oxford dark gray and of other weaves and dark mixtures. I have even seen one of rather a light Cambridge mixture, though I must say that it did not strike me as being at all desirable. Blacks, or at most an Oxford cloth, seem to me to be the best. Doubtless dinner coats finished in the fashion of last winter will be worn, and for a time, at least, no one need be afraid of being noticeably out of fashion if he wears one of this cut, but there are several changes, which, I think, will distinguish the smart coat of this autumn and winter. The general cut will be much like that of the sack jacket; that is, the coat will be short, reaching about to the end of the sleeves when the arms are allowed to fall straight at the sides in a natural position, and there will be a slight spring to the seams to make the jacket fit in a little

toward the waist, and give it some shape and cut. The lapels and collar, made in the roll or shawl shape, without notch, will fall more than half way down the front and be faced to the edges with a heavy gros-grained or ribbed silk. At the end of the collar or lapels the coat will be cut away a little, instead of falling straight, and on each side there will be two cloth buttons set over imitation-worked button-holes, the upper ones somewhat in from the edges, and the lower ones near the edges of the coat. This is the first distinct change in finish; the second is in the style of pockets. Instead of the usual side pockets with flaps they will be set vertically, very much like the pockets of a raglan coat in shape, and one will get into them from the side instead of at the top, much as one gets into the trouser pockets. The waistcoat will be rather short—as is the case with all waistcoats for the coming season—single-breasted and cut in a perfect V shape. Trousers will be fairly full, straight in cut, though, of course, narrower at the bottoms than at the knees, and will have black braid down the outer seams of the legs.

It will undoubtedly be a fashionable garment during the autumn and winter, though, as already stated, the older style of the dinner coat, without buttons and with the ordinary side pockets, will not be entirely driven from the field. The jacket described has no breast pocket, and there are two buttons on the sleeves. The kind of hat and gloves worn with a dinner coat depends upon the style of overcoat. If no coat is worn, one should not wear white evening gloves or a high hat. The first mentioned are too formal and the latter never looks well with a short jacket. The same rule holds good in respect to wearing a short covert top coat. In summer when no outer coat is used, a straw hat of the ordinary kind, a Panama or a felt Alpine is proper, preferably either of the first two named, and the gloves should be of heavy tan leather. In autumn or winter without coat, or even with a long coat, if it be not a kennel, a derby and tan gloves are correct, but one may wear with any long coat over a dinner jacket, a silk or opera hat and white gloves. Upon taking off the outer coat, the hat and gloves should be removed. On the whole, even with a high hat and long coat, I should advise wearing tan gloves unless full evening dress is worn. With a dinner coat I should also advise plain gold studs rather than pearls, and especially if its material is an Oxford mixture.

During last winter, if reports are correct, jeweled studs and buttons were more or less worn in England by well-dressed men, but on this side of the water they are regarded as rather bad style. Pearls are, of course, the smartest studs for full evening dress, and by the word "jewels" I do not mean to exclude them. Gilt buttons and white waist-coats are about as far as we have gone in this direction. In respect to cuff links, a trifle more latitude is permissible, and one may wear jewels set in gold without fear of being thought bad style, but still I am inclined to the belief that plain gold links, with sharply cut edges and the monogram engraved on each link, are the best taste. In any event one should use diamonds very sparingly, if at all. The result is extremely good when one link is engraved with the monogram and the other with the crest. I am not, as a rule, in favor of emblazoning one's wearing apparel, but, after all, cuff links are not strikingly noticeable, and as the smartest rings for a man is of plain gold with the crest cut deep in it, there really seems no reason why the crest should not be engraved on a cuff link.

For a long time past the watch-chain has been out of fashion, and there are, as yet, no signs of it being worn with evening clothes. Even with afternoon dress it is unusual, and with morning suits by no means so common as it used to be. The fob also has gone out of fashion, and it is now rarely seen on well-dressed men.

There is, strictly speaking, no one distinct fashion for men's watches or chains more than there is one distinct fashion in scarf-pins, but the general rules of good taste and good form apply. A man's watch need not be large and heavy, but neither should it be small and delicate, like the watches worn by women. Cases studded with jewels are not the best style. Though there is nothing against the open-face watch; perhaps a hunting-case is a trifle the best for a man, and I should advise that it be

of plain gold, with the monogram engraved on the case. The chain should not be jeweled or too delicate and effeminate-looking, neither, on the other hand, should it be too large and heavy, but the link may be of any shape, made of plain gold or gold and platinum. Perhaps a chain of plain gold with simple links is to be preferred. Locketts, charms or ornaments are now little used, and, as has been said, chains themselves are by no means so generally worn as was formerly the case, although with a sack suit or morning clothes there is nothing to be said against their use on the score of good taste or form. With outing clothes a simple, small leather strap may be used as a guard, but it is in no way more desirable than a gold chain, and when outing clothes are not worn it strikes me as being much less desirable. Men who use watch chains very much usually put them from one lower pocket of the waistcoat, through a buttonhole to the other waistcoat pocket, and if there can be said to be any fashion concerning the matter it is this arrangement.

Plain pearls continue to be as smart as ever for scarfpins, although in this respect one may have a large choice of jewels and designs. Even diamonds are not bad style, if not too large, but it is better not to wear costly pins with morning clothes; a simple, pretty pin of no great value is preferable.

To revert for a moment to the dinner coat, only a plain white linen shirt, with cuffs attached, is correct, but one may wear any kind of collar except a very low turn-down. Wing collars are rarely used, but either a high-standing straight collar, or a high-banded turn-over is proper. With full evening dress, however, only a straight or poke-pointed high collar is correct, and although many men disregard the rule it applies also to the frock coat.

This coat, by the way, if dicta by some of the good tailors may be depended upon, will be made single-breasted. I do not intimate that the double-breasted style will be entirely superseded, or that for some time to come there will be a noticeable decrease in its numbers, but it seems pretty well assured that the single-breasted type will be by far the smarter of the two, and really when one thinks of it, it is time there was some change in this garment, more than a simple shortening or lengthening of the skirts. For the past few years every man of high or low degree has possessed a frock coat, differing, of course, in cut and air, but identically the same in every broad particular and besides the monotony of sameness, there was nothing distinctive by which the smart man could be singled out from among the hundreds of his fellows. It is fortunate, sometimes, for men of limited means who cannot afford to keep up to the latest fashions, styles remain for a long time in vogue, and they can wear a coat out without looking noticeably behind the times, but when fashions become so broadly common as to be imitated in poor materials and to reach a state of positive vulgarity through association with cheap ready-made clothing houses, the time for change has arrived.

The single-breasted frock will be somewhat shorter in the skirts than the frock of last winter, but it will have the same back and sharply cut side lines. It will not be made to button, but a loop or frog may be used to keep it together in front. The lapels will more usually be full faced. As to looks, there may be some question which style is the most graceful, but upon a man inclined to stoutness, the single-breasted garment is perhaps the more becoming.

During the latter part of last winter and the spring, dark gray frocks and trousers of a different material, as well as full suits of London smoke were worn and it is probable that the gray mixtures will be smart this autumn, a bit smarter even than coats of black material. If a man can have but one coat, however, perhaps a black would be the most serviceable for every possible occasion. For the street, for church, for afternoon calls or receptions, the gray frock would be correct and even for weddings, but if one were asked to be an usher one would be likely to find that the others were black coats, and it would be better to be similarly attired. How.

Communications must be signed with the name and address of the sender. No others will receive consideration with a view to publication.

SMART FASHIONS FOR LIMB- TIED INCOMES

DAUGHTERS ALLOWED TOO MUCH LIBERTY IN DRESS SELECTION

IF a young woman would only consent to take advice about her dress—which very seldom happens—how many girls without much pretence to good looks or beauty would be suddenly pronounced both pretty and smart-looking. Regattas and tennis tournaments furnish yearly evidence of their wilful blundering in colors in the make-up of their gowns and in the choice of their hats. The young women alluded to are those who, lacking in natural tastes for dress, are those who unquestionably require guidance, but who refuse to acknowledge to themselves that they belong to that line of incompetents. These are the girls who wear yellow when they should wear blue, who wear pink when they should have chosen white, etc. A fashionable mother, in company with her young daughter, whom she is about to introduce into society, enters a well-known gown-making establishment for the purpose of ordering the debutante's gown. The mother makes a pathetic appeal to the attendant who is to take the order, asking her to dissuade her daughter from ordering a black tulle gown. An hour is almost consumed in the discussion and argument, and everything is shown her to emphasize the unfitness of black for a frock of that character. But at the end of that time the daughter remained unmoved in her choice, and would not wear anything else. When the occasion to wear it came nine out of ten of the persons bidden to the function agreed about the inappropriateness of choosing black, criticized the unbecomingness of it and the absurd notion of trying to look old as one was stepping out upon the threshold of life. Such occurrences are not infrequent, and mothers are constantly giving into their girls' silly notions by allowing them to do as they please rather than persevere in combatting their ignorance and obstinacy.

Such girls form a class by themselves, always carrying things with a high hand, unfortunately, but in general our girls are all much too wilful about what they are to wear at an age when they are without knowledge or experience. On the other hand, some of the best-dressed among the young contingent, where expense is not considered very much, owe their reputations exclusively to their milliner, tailor and dressmaker, by whom they are guided.

CONTINUED POPULARITY OF WHITE

At whatever social gathering one may choose to name, belonging to teatime or afternoon, all-white gowns still excite intense admiration, whether worn by the married or unmarried. If a girl has a great deal of color, and her hair is golden or chestnut, she should keep the whole toilette in white, gown, hat, parasol and ribbons of sash or those for trimmings. Those with paler complexions—blondes or brunettes—may be sure of the success of pinks, pale blues and straw colors, if in contrast as sashes and hats as well as parasols, with the wearing of their white gowns. Only the very pronounced brunettes should take up bright yellows, deep pinks and strawberry tones for gowns. Their hats, then, are best in all black.

Some of the light-weight piqués have skirt seams inset with narrow entredeux of white point d'esprit. The effect is to lighten the skirt exceedingly. The same idea is carried out in cross rows on the top of the bodice, giving a guimpe effect, the tint of the flesh showing through these lace lines over the neck and shoulders and over the upper part of the arms. Ribbon for belt or sash and neckband. A straw hat, repeating whichever color is chosen by its trimming; if white ribbons are preferred the hat may have a capeline front of white plissés, which is youthful and generally exceedingly becoming.

WHITE PIQUE FOR ONE IN MOURNING

Chic indeed was a white piqué toilette, worn by a girl of eighteen, in mourning. The skirt was untrimmed. An Eton of piqué had its small but high set revers appliquéd with black silk in a pretty design, and its high piqué neck band had turn-down dog-ears appliquéd to match. A black ribbon necklet passed over the outside of neck band, then slipped under the dog-ears, and from it was suspended a beau-

tiful pearl pendant. Under this Eton a fine white mull and footing blouse, belted with black ribbon, and a left-sided bow. Elbow sleeves, with turned-up cuffs, trimmed also with applications of black. Long black suede gloves. White mull hat, with two long black plumes starting from the centre front, and profusely trimmed with deep footing. Black ties.

SHOULDER STRAPS RECOMMENDED

Gowns which have deep guimpes set in of embroidery or lace, whether of lawn, mull or batiste, are far more becoming if they are strapped over the shoulders where the sleeve seam is, with a ribbon of taffeta or velvet. The finish may either be a small, flat bow, or a round jeweled or golden ornament. Buckles, of course, will answer also. These straps, together with a match-ribbon belt, give the figure very pretty lines, back and front. Where it is desirable to make up a lawn with only skirt and Eton, the Eton should be laid in plaits by all means. Side plaits or box-plaits a little over two inches wide, look very well. If the wearer's figure is a large one, three-inch plaits are better. Let the fronts be open, and a trifle longer than the back, and wear a high silk corselet. In this case, a sleeveless underwaist of Swiss muslin, having only a front of lace or Swiss needlework, should be worn. Elbow or long sleeves, the former rather prettier and cooler. The skirt may have a plaited flounce around the bottom, and a long tunic cut into points or squares on the bottom of it, falling suitably over these flounces. Have a lace finish on the edge of the points or squares, perhaps three or four inches wide, no lace at all on the bottom of the Eton, but at the elbows, trim the sleeves with two rows of lace ruffles. The neckband of the lace front should also be of lace. This Eton may be tied once, twice, or thrice across the front with ribbons or velvets, as the material suggests, in contrast, or in harmonizing tones.

NECK RUFFS

Fancy tulle and chiffon neck ruffs are modish worn with certain gowns and on breezy days. They are either all white or repeat a shade of the gown color. These ruffs have no ends, and fasten invisibly. They are not advised for any but those who look well in them; as to most faces they are very trying.

WARNING AGAINST OVER-JEWELLED COSTUMES

The use of too many small gold or jeweled pins for the back fastening of a gown, yoke or guimpe is not in good taste. Neither does it improve the back of the head to use two brooches for catching up the short hairs. The moment things of that sort are overdone they lose all smartness. To know where to stop in the wearing of jeweled ornaments is an instinct springing from the gift of good taste with some women and some men, for men, too, sin in this excess of ornament very often. Where there is no such safeguard, then one should learn from observation by following the lead of the well-dressed.

NEGLIGES

Negligées for summer in pretty dimity lawns, have a yoke in the back, and the two front yokes sloped down into a bias slant from the neck to centre of the bust. The skirt, being hemmed, is attached by gathers to these yokes, and a straight double band, after the manner of the Kimono, finishes the neck and front down to waist line, where the ends are cut square and turned in. A two-and-a-half-inch white lace is filled on the edge of this band and around its square ends. The open fronts of the skirt are also edged with lace. The sleeves have but one seam, are wide and straight, gather into a straight double band at the wrists and white lace is their edge trimming also. Confine the underarm skirt seams to a narrow belt of the same on the inside, so that the back skirt finish is well kept into the back. Take two-yard-and-a-half lengths of white ribbon; sew each on the outside of the same under-arm seam. Draw these ribbons close to the figure in a point in front, fasten, and tie with a bow. Very pretty and serviceable are these negligées in pink, yellow and mauve.

ALL OF A COLOR

The most chic full-dress driving toilettes are those in one color only, but the color must be light, delicate, and as lovely as possible. Pink-

ish mauves, jade greens, ice blues, and greenish grays should each repeat in gown, hat, and parasol the same shade in order to make an enchanting carriage picture on ultra modish lines.

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Vogue supplies patterns of its illustrations cut to order at special prices, which will be sent on application.

The pattern for this week is for a new tailor skirt. The jacket to be worn with this skirt will be published next week, thus making a complete suit which can be made of cloth or cheviot. The skirt has seven gores, cut with little extensions which are buttoned down. The back gores are much wider than the others and fall in a becoming fullness below the hips. The gores may be simply stitched as in the model illustrated, or they may be piped with a contrasting shade of cloth or silk. Four yards of cloth will be required to make this skirt.

WHISPERS

TO THE GIRL WITH NOTHING A YEAR

Just at this time the fashions are not definitely enough settled to predict what will be worn the coming season. It is a good time to look over last year's frocks, see what can be made over, and then having decided, rip off the trimmings, have them pressed; rip the band of the skirt, sponge and press that, and in this way prepare your gowns so that when you know just how you wish to rearrange them much of the labor will be over. It is well for the girl with few gowns not to adopt the radical changes of the season, as these are usually outé and do not remain in style or soon become too common to be worn as the new model of outing hat did last summer. Very often when a cloth gown is not good enough to be entirely remodeled, by ripping and sponging enough good material can be obtained to make a nice cloth shirt, to be worn with a tailor skirt or for out-door sports.

In putting away your summer frocks look them over carefully, give away anything that will not do for another year; and from those that you are to keep remove the ribbons, roll smoothly on pieces of card-board, or if they are bows stuff well with tissue paper and put them in boxes; in this way they will be new and fresh for next season. If the ribbon is faded give it away instead of waiting until next year, for in this way you do not have as much to put away carefully and your wardrobe keeps in better order. If you rip the bands from the skirts of your thin gowns have them pressed and smoothly folded, they will come out looking much better, and if alterations are needed next year, this much will have been gained. Another good idea is to put sachets away with your summer wardrobe to keep it sweet and perfumed until you want it again. There are always many things that can be used for two seasons, especially by the clever girl who has taste in rearranging. In fact we know of one well-gowned woman who declares her gowns are always most admired their second season, as she finds out their faults and makes them more becoming the second time. Many girls are also clever at making hats, and, of course, they can not wear them two seasons alike; therefore it is also better to rip off the trimmings, smooth them out and put carefully away for next season, discarding all those that are the least faded, for nothing looks worse than old flowers or faded ribbons on a hat.

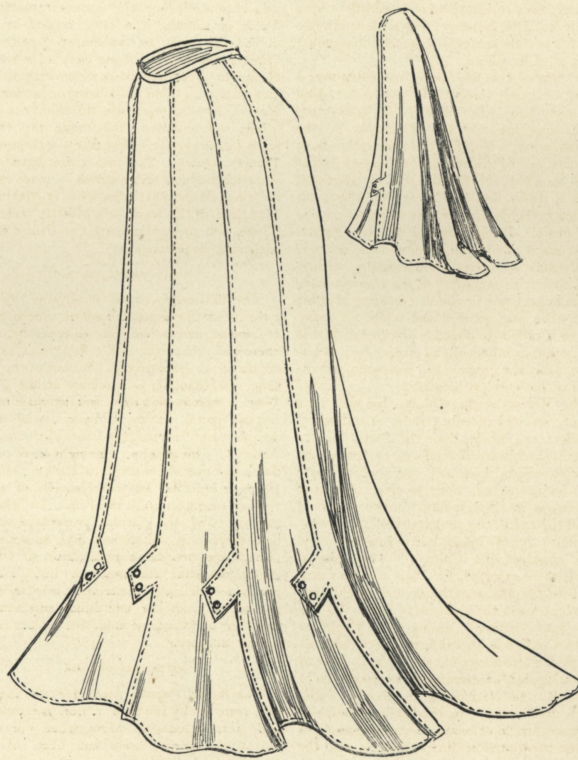
There is one thing that the more you look for it the more convinced you become that it is prevalent, and that is the lack of care many girls, who are otherwise well dressed; take of their boots and shoes. Where one has not a maid, it is, of course, a trouble, but if we trained our servants better, even this trouble would be obviated. In England if a personal maid is not kept, the housemaid is expected to look after the ladies' boots, or a boy is hired by the week to look after them. One often hears women who have lived abroad, complain on

coming to America, of how difficult it is to get one's boots properly attended to if going about without a maid. To come back to our subject after this digression, nothing looks so bad or so spoils the appearance of being well dressed as much as unpolished boots or shoes, or those that are out of shape. It is such an easy matter to have a pair of trees for all your footgear, and keep them treed when not in use, that we wonder it is not done. Another thing which gives a slovenly appearance is to have the heels of your shoes run down on one side. It is said that few women walk evenly, and we think it must be so, for many heels seen are run off on one side. This can be easily remedied by having new lifts put on from time to time. This is better than the metal pieces, as these make a

and improve their appearance. It is best to have the water as warm as can be borne without pain. This application is also good for stys.

FOR THE HOSTESS

BROWN BREAD ICE-CREAM.—Take a pint of milk, and when it reaches the boiling-point add two cupsfull of grated brown bread; flavor with a cupful of maraschino. Stir well, put in the freezer, and freeze. Then pack in a fancy mould, cover with cracked ice and salt until needed, when it can be removed from the mould, by dipping it in warm water for a moment; wipe dry, and turn onto a pretty platter. Serve for dessert, with fancy cakes.



VOGUE'S WEEKLY PATTERN—NO. 80, TAILOR SKIRT

For description, see this page. Cut paper pattern No. 80 sent on receipt of coupon with remittance of fifty cents.

disagreeable noise when walking on a hard substance, such as polished floors, the sidewalk, etc.

It is always agreeable to have a delicate perfume in your room and this may be easily accomplished by putting in shallow vases here and there around your room powdered orris root sprayed with water to dampen it a little. This will give your room the odor of fresh violets, if the powder is of a good quality, not too old when bought, and changed frequently. The inexpensive Japanese china bowls or bonbonnières make good receptacles, being shallow and easily washed when new powder is put in.

During the summer and autumn both in the country and city the eyes and lids often become inflamed from dust, which destroys your comfort as well as your looks; it is therefore a good thing to know that the application of so simple a remedy as borax and water will greatly relieve

STEWED MUSHROOMS IN PASTRY CASES.—Take a pound of mushrooms; peel and cut in half. Now put two tablespoonfuls of butter into a porcelain saucepan, and as it melts add an equal quantity of flour. Then add slowly a cup and a half of milk and when it thickens add the mushrooms, season, stew slowly until tender. Just before removing them from the fire, add three chopped truffles, fill the pastry cases and serve on individual plates. This is a nice luncheon course. Boiled breast of chicken, cut in dice, can also be added, but if this is done, a little more sauce must be made or fewer mushrooms used.

CREAMED MUSHROOMS.—Take half a pint of cream; season with pepper and salt; thicken a very little, unless very rich. When the cream comes to a boil, add the mushrooms, which have been previously peeled, washed and salted. Boil for five minutes, and serve hot.

BROILED MUSHROOMS.—For these you need

large mushrooms, not the buttons. Wash off the sand and peel; also, remove the stems. Put them on a broiler over a good fire and broil on both sides, putting a little butter on the under side. Have ready some rounds of well toasted bread; butter this, cover with mushrooms and serve very hot on a hot platter covered with a fancy paper, and garnished with parsley.

REQUESTS FOR PATTERNS

Readers of Vogue who desire special patterns published should send in their requests promptly. The pattern that is in most general demand will be published in preference to others. Up to this date the patterns published are:

- No. 2 Golf Cape.
- No. 4 Drop Skirt.
- No. 6 Lace Gümpe.
- No. 7 Breakfast Jacket.
- No. 8 Shirt Waist.
- No. 11 Light Summer Bodice.
- No. 12 Light Summer Bodice of No. 11.
- No. 13 Bathing Suit.
- No. 14 Three Stock Collars.
- No. 15 Little Boy's Frock.
- No. 16 Little Girl's Dress.
- No. 17 Eton Jacket.
- No. 19 Tight Fitting Petticoat.
- No. 20 Ladies' Blouse Waist.
- No. 21 Three Corset Covers.
- No. 22 Three-piece Skirt, circular flounce.
- No. 23 Fancy Wrap.
- No. 25 Lace Coat.
- No. 27 Chemise and Drawers.
- No. 28 Night Gown.
- No. 29 Dressing Gown.
- No. 30 Combination Chemise and Skirt.
- No. 31 Child's Coat.
- No. 34 Shirt Waist.
- No. 36 Silk Waist.
- No. 38 Girl's Coat.
- No. 39 Jacket with Carrick Capes.
- No. 40 Tucked Skirt with box-plaited back.
- No. 41 Box Plaited Skirt.
- No. 44 Fancy Silk Bodice.
- No. 45 Child's Afternoon Frock.
- No. 46 Dressing Sacque.
- No. 47 Plain Shirt Waist.
- No. 48 Three Sleeves.
- No. 49 Bed Jacket.
- No. 50 Fancy Wash Waist.
- No. 51 Yoke Night Gown.
- No. 52 Skirt Suitable for Wash Material.
- No. 53 Waist of No. 52.
- No. 54 Box Plaited Skirt.
- No. 55 Five-gored Skirt with tucked back.
- No. 56 Little Boy's Russian Suit.
- No. 57 Tucked Silk Eton.
- No. 58 Short Skirt.
- No. 59 Nine-gored Tailor Skirt.
- No. 60 Jacket to be worn with No. 59.
- No. 61 Fancy Lace Bolero.
- No. 62 Tucked Circular Skirt.
- No. 63 Plain Tailor Skirt.
- No. 64 Collarless Eton.
- No. 65 Girl's Wash Frock.
- No. 66 Bathing Suit.
- No. 67 Circular Skirt with tucked flounce.
- No. 68 Fancy Cape.
- No. 69 Kimona Dressing Sack.
- No. 70 Short Walking Skirt.
- No. 71 Norfolk Jacket.
- No. 72 New Corset Covers.
- No. 73 Three-piece Skirt with plaited flounce.
- No. 74 Fancy Petticoat.
- No. 75 Short-sleeved Nightgown.
- No. 76 Young Girl's Dress.
- No. 77 Simple Dressing Gown.
- No. 78 Closed Drawers.
- No. 79 Flannel Shirt.
- No. 80 Tailor Skirt.

THE NEXT PATTERN WILL BE

No. 81 Tailor Jacket to be worn with No. 80.

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- (3) Correspondents will please write only on one side of their letter paper.
- (4) Emergency questions answered by mail before publication when \$1.00 is sent with the question.
- (5) Confidential questions answered by mail are not published when \$2.00 are sent with the question. All questions not complying with this rule are subject to publication.

1560. Hall and Smoking-room Decoration. To Maud.—(1) What color would you advise for halls of a small house?

(2) Wood is dark stain (varnished) and at present the painted dado is mahogany color and walls tinted a shade lighter. The halls are a pretty shape, but dark on account of deep shade of walls. Would painted dado look well in cream? and if so, what should rest of wall paper be? Kindly suggest also shade for smoking-room, walls and ceiling. Room is rather small; Turkish rug, chief color of same and furniture being garnet.

(1) In describing your hall you do not state whether the painted dado is wood or wall surface.

If of wood, should advise a mahogany stain to match the rest of the wood-work.

For the wall surface there is nothing to equal a flat tint of prepared burlaps or cartridge paper. If a shade of Reseda green burlap be selected, you will find that it harmonizes beautifully with the mahogany.

It may be glued flat, or the seams be overlapped and tacked with dull black fancy iron nails.

In selecting the burlaps, it is economy to purchase a wide width, fifty inches or more. If, in a few seasons, one wishes a change of color, it may be treated to a coat of paint, any tint desired.

The cartridge paper is less expensive and almost as satisfactory, for it is to be had in almost every tint.

With the mahogany dado, a rich cream shade of a pink cast would look well. It should be laid straight to the cove or ceiling with no frieze.

If, on the other hand, the dado is merely painted on the wall surface, the burlaps or paper should be laid from floor to ceiling, without dado or frieze.

There is a certain extremely dark shade of green burlaps which makes an exceedingly handsome background, though, of course, a dark one.

Again, if the dado is wood, and you wish it cream color, the other woodwork, including stair railing, must be cream color too. With this a wall surface of pink-cream cartridge paper would make a delightfully light and cheerful hall; or a light shade of terra-cotta would combine well with the cream tint of the paint.

(2) In the smoking room you will find that an old-rose tint on the walls will harmonize well with the garnet furniture and Turkish rug.

The lower two-thirds of the wall space should be papered in a medium tint of old rose, while the upper third is papered in a lighter shade.

This upper third is not put on width-wise, as is a frieze, but lengthwise, like wall paper.

A narrow wooden moulding of dull coach-black hides the join, and if the rest of the woodwork be painted to match it makes a quiet background for the furniture.

The ceiling should be covered with plain pink-cream paper.

1561. Model for Henrietta Gown. Cut-to-Order Pattern. To J. S. K.—

(1) Will you kindly tell me if enclosed sample will look well made after model on page 265, left figure, of Vogue, April 19? I am short and stout.

(2) Also, what will be the cost of a pattern of Plain Shirt Waist, No. 47, from Vogue's Weekly Patterns, cut to measure. I take a larger size than the one issued, and in enlarging, I fear that I do not make it correct, especially in the sleeve.

I am a new subscriber, and I am very much pleased with Vogue.

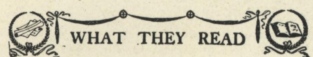
(1) Yes, the material, a sample of which you enclosed, would look very well made like

left model on page 265, Vogue, 19 April. Make the sleeves a little larger at the top than in the illustration, as the sleeves will not be quite as tight this autumn. As you are stout, should advise using very fine cords, as a large size will increase your size.

(2) A plain shirt will be cut to order for you for \$1.50; this includes half of the model made up as a guide as well as a flat paper pattern from which to cut. Before ordering send for measurement blank, which you fill out with correct measures.

1562. Gown for Young Girl. To C. W.—What would you advise as a dress suitable for a young girl who expects to take a course in a music school in Boston next winter? A high-necked gown suitable for a dinner or an evening at the opera; what color and material? Could you suggest a model for making? She is tall, with brown eyes and hair.

As you say a high-necked gown for dinner and the opera we conclude the girl for whom you wish the gown is very young. We also suppose that you wish a gown not too tight to be worn in a public conveyance. We think, therefore, that a pretty shade of biscuit-colored crepe de chine or crepe meteor, combined with light blue would be appropriate and becoming to a girl with brown hair and eyes. Model 6104 would be pretty, making the skirt with plain front gore and plaited sides, with inverted plait backs made over taffeta of the same shade, with two rows of fine Maltese lace set in the skirt. The bodice has a plain tucked back, or it may have a short Eton back, plaited lace edged. The front is also edged with lace, and has an inside front and collar, blue mousseline de soie or chiffon crossed with blue velvet. High belt of blue panne velvet.



[NOTE. Books are selected for review in Vogue chiefly with regard to the interest they have for its readers. Inquiries addressed to Vogue concerning the entertaining or instructive qualities of new publications will receive immediate attention.]

THE WEB OF LIFE

BY ROBERT HERRICK. THE MACMILLAN COMPANY.

ONE of the very strongest and most original books of the year is here presented for the consideration of readers, a daring unconventionalism being also one of its characteristics. Its subject is the rampant commercialism of the hour, which is shown to have eaten its way even into such professions as that of healing the sick, and to have honeycombed social life with its self-seeking. The exposition is pitiless. Moneybags, corporately and individually soulless, the oppressor of labor, is limned with unflattering fidelity, as is his idle son reared in luxury with no other ambition than to get the most possible of expensive pleasure out of existence. To men of this type life is a selfish scramble, and having attained the top, one by effort, the other by inheritance, they are without any sense of duty to their fellows.

The story opens with a striking scene. A young physician in evening dress on a stifling night debating whether he shall make a surgical attempt to prolong the life of a sick picked up from the streets, or (?) intuitively rather than by spoken word he submits the question to the wife and she decides that the man shall have the chance, although as events subsequently prove he is nearly dead to her and has been for some time. The physician is the hero of the book and his line of life is destined to run parallel to that of the drunkard's wife in directions he dreams not of. At the moment, Sommers, a young physician with his way to make, has many opportunities to arrive by way of the courts of Mammon, but his nature revolts. He attends the dinner of a nabob, meeting the girl of his highest admiration, but the talk turning on a man looking for work, Sommers' sympathies get the better of his tact and he evinces so strong an interest in the case that the circle of comfortable people are bored. Out in the night the dinner seems a muddle of impressions:

"The picture of the poor soul with his clamor for a job; the satisfied, brutal egotism of Bromie Porter, who lived as if life were a huge poker game; the

overfed, red-cheeked Caspar, whom he remembered to have seen only once before, when the young polo captain was stupid drunk; the silly young cub of a Hitchcock. Even the girl was one of them. If it weren't for the women, the men would not be so keen on the scent for gain. The women taught the men how to spend, created the needs for their wealth. And the social game they were instituting in Chicago was so empty imitative, an echo of an echo!"

As a barometer of successive social conditions the Hitchcock house is amusingly presented; and what adds very much to the effect of the description is that it typifies so many thousand other homes in this country where lowly beginnings are the rule among families of wealth.

"The Hitchcock house revealed itself in the floods of electric light as large an undeniably ugly. Built before artistic ambitions and cosmopolitan architects had undertaken to soften American angularities, it was merely a commodious building, ample enough for a dozen Hitchcocks to loiter about in. Decoratively, it might be described as a museum of survivals from the various stages of family history. At each advance in prosperity, in social ideals, some of the former possessions had been swept out of the lower rooms to the upper stories, in turn to be ousted by their more modern neighbors. Thus one might begin with the rear rooms of the third story to study the successive deposits. There the billiard chairs once did service in the old home on the West Side. In the hall beside the Westminster clock stood a 'sofa,' covered with figured velours. That had once adorned the old Twentieth Street drawing-room; and thirty Mrs. Hitchcock had not sufficiently readjusted herself to the new state to banish it to the floor above, where it belonged with some ugly solid brass andirons. In the same way, faithful Mr. Hitchcock had seen no good reason why he should degrade the huge steel engraving of the Aurora, which hung prominently at the foot of the stairs, in spite of its light oak frame, which was in shocking contrast with the mahogany panels of the walls. Flanking the staircase were other engravings—Landseer's stags and the inevitable Queen Louise. Yet through the open arch, in a pleasant sun, one could see a good Zorn, a Vonnob portrait, and some prints. This nook, formerly the library, had been given over to the energetic Miss Hitchcock. It was done in Sheraton—imitation, but good imitation. From this vantage point the younger generation planned an extended attack upon the irregular household gods."

* * *

"Sommers realized for the first time how the Aurora and the Queen Louise must worry Miss Hitchcock; how the neat Swedish maids and the hat-stand in the hall must offend young Hitchcock. The incongruities of the house had never disturbed him. So far as he had noticed them, they accorded well with the simple characters of his host and hostess. Louise had been born in Chicago, in the first years of the Hitchcock fight. She remembered the time when the billiard-room chairs were quite the most noted possessions in the basement and three-story brick house on West Adams Street. She had followed the chairs in the course of the Hitchcock evolution until her aunt had insisted on her being sent east to the Beaumanoir Park School. Two years of 'refined influences' in this famous establishment, with a dozen other girls from new-rich families, had softened her tones and prolonged her particles, but had touched her not essentially. Though she shared with her younger brother the feeling that the Hitchcocks were not getting the most out of their opportunities, she could understand the older people more than he. If she sympathized with her father's belief that the boy ought to learn to sell lumber, or 'do something for himself,' yet she liked the fact that he played polo. It was the right thing to be energetic, upright, respected; it was also nice to spend your money as others did. And it was very, very nice to have the money to spend."

The passages quoted give a fair idea of the conditions and types of which a keen study is made by an author who gives evidence of himself possessing a passion for humanity. In the course of the narrative some extraordinary scenes

are worked, the sympathetic hero being allowed recklessly to wander in unconventional paths with a woman of excessive carnal mindedness. Mrs. Preston, the woman in the case, is perhaps better described by unmoral than immoral; truth it is she has no more moral sense than if she had been born of a very primitive tribe, years and years ago, instead of being a latter-day Wisconsin transplant to the civilized Chicago. Her reflections at the last are repellently pagan. What a dance she led poor Sommers in pursuit of her ideal of happiness which was one of a purely fleshly kind! It was a relief at least to one reviewer when she disappeared from the story. So much emphasis is laid upon the large size of her face and her insatiable thirst for the happiness that comes from self-indulgence (in contradistinction to that finer joy which results from conferring pleasure) that she became oppressive. As an experience for Sommers she had her uses; among others he was able to see in her embodied revolt, and although she attracted him at first she touched only one side of his nature, and that not the highest, inevitably he began to reach out a little toward the life he had left. This was not all of life for Sommers, although the story is nearly spent before he comes to less strenuous times. Among interesting pictures of contemporaneous conditions as any in the book are the descriptions of the desolation that abounds where once the World's Fair held high carnival, and the side lights on the Chicago strike of '94. These represent certain types of tragedy; another, quite as disheartening, is indicated by the grasping commercialism typified in the perfunctory service at Dr. Lindsay's establishment, which is described as follows:

"Dr. Lindsay's offices were ingeniously arranged on three sides of the Athenian Building. The patient entering from the hall, just beside the elevators, passed by a long, narrow corridor to the waiting room, and thence to one of the tiny offices of the attending physicians; or, if he were fortunate enough, he was led at once to the private office of the great Lindsay, at the end of the inner corridor. By a transverse passage he was then shunted off to a door that opened into the public hall just opposite the elevator well. The incoming patient was received by a woman clerk, who took his name, and was dismissed by another woman clerk, who collected fees and made appointments. If he came by special appointment, several stages in his progress were omitted, and he passed at once to one of the smaller offices, where he waited until the machine was ready to proceed with his case. Thus in the office there was a perpetual stream of the sick and suffering, in, around, out, crossed by the coming and going through transverse passages of the 'staff,' the attendants, the clerks, messengers, etc. Each atom in the stream was welling over with egotistic woes, far too many for the brief moment in which he would be closeted with the great one, who held the invisible keys of relief, who penetrated this mystery of human maladjustment. It was a busy, toiling, active, subdued place, where the tinkle of the telephone bell, the hum of electric annunciators, as one member of the staff signalled to another, vibrated in the tense atmosphere. Into this hive poured the suffering, mounting from the street, load after load, in the swiftly flying cages; their visits made, their joss-sticks burned, they dropped down once more to the chill world below, where they must carry on the burden of living."

"The attending physicians arrived at nine. The 'shop,' as they called it, opened at ten; Lindsay was due at eleven and departed at three. Thereafter the hive gradually emptied, and by four the stenographers and clerks were left alone to attend to purely business matters."

The greatest success of the day for the cure of the complexion is by no means a novelty; it was in 1884 that Dr. Dys' Sachets de Toilette obtained their first gold medal at the Hygienic Exposition. See the many women who daily use in their toilet water one of these small and delightfully perfumed Sachets. They gradually appear to grow younger, so that many of them at the age of forty look fully ten years younger. Dr. Dys' Toilet Sachets are sold in America, only by V. Darsy, 129 East 26th Street, New York. Circular sent free upon request.

THe dramatic season opened this week with a rush of plays, some new and one or two revivals. One of the most interesting of the experiments is that of Otis Skinner, an actor of ability and experience, who presented at Wallack's Theatre on Monday night for the first time in New York, his own dramatization of Robert L. Stevenson's Prince Otto. This romantic story lends itself readily to stage requirements, and as Mr. Skinner has collected a capable company, the representations are well given. Grace Filkins and Percy Haswell are in the cast.

This evening the *Rose of Persia*, the new operetta by Captain Basil Hood and Sir Arthur Sullivan, is to be brought out at Daly's Theatre. An English company has been brought over to fill the rôles of the opera, which is said to present exquisite stage settings and very beautiful costumes.

Last evening a New York favorite, Miss Annie Russell, opened the Lyceum with *A Royal Family*, a comedy by Captain Robert Marshall. The play has been received with marked favor in London, and it seems likely to repeat its success here, as the cast is an exceptionally capable one. Besides Miss Russell there are the delightful Mrs. G. H. Gilbert and the handsome Charles Richman.

At the Criterion a short run of the *Pride of Jennico* is being given, Mr. James K. Hackett re-appearing in the title rôle. At the end of a month this melodrama is to be replaced by another which in turn will run for a month. There is to follow Pinero's famous and much discussed play, *The Gay Lord Quex*, to be produced at this house by John Hare and his company.

The Husbands of Leontine is the somewhat suggestive title of a play by Alfred Copus, which is scheduled for first production in this city on Saturday evening at the Madison Square Theatre. It is to be preceded by a little curtain-raiser *Ib and Little Christina*, by Capt. Basil Hood. The company cast for the production of these two plays includes E. M. Holland, Isabel Irving, Fritz Williams, Ida Vernon and other as well-known players.

John Drew comes back to the Empire Theatre 11 September, to enact the title rôle in *Richard Carvel*. The intervening time is to be filled up at this theatre with *Brother Officers*, which has renewed its old success—*The Grand Opera*, improved, in the line of more luxuriousness, presents for the week *A Lady of Quality*, the principal part being played by Eugene Blair—*At the Academy of Music* *The Rebel*, as personated by Andrew Mack, is in its third week.

DESCRIPTIONS OF FASHIONS

PAGE 145

Simple gown of tan-colored veiling, trimmed with narrow black velvet ribbon. The bottom of the skirt and boléro jacket are embroidered in black and gold with a thread of scarlet.

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LEFT FIGURE.—Tailor-made walking suit in pastel tan, light-weight satin-finish cloth, over same color taffeta, with short coat of darker color. A taffeta foundation is in five gores and finished with a deep accordion-plaited ruffle. The cloth drop-skirt is circular and slashed on both sides to show narrow plaited panels. Edges at panels are stitched, and small stitched straps, held with flat silver buttons, cross opening at top. Fullness in back of skirt in inverted plait, crossed near waist line by two of the small stitched straps; two buttons on each strap. The short coat is in a heavier-weight cloth and a darker shade of tan, close-fitting, single-breasted, and lined throughout with a deep cream-satin mervelieux. The collar and revers are of black panne velvet, finished on edge with a flat military braid of black and silver. The sleeves flare at the wrists, with both seams

opened for a space of three inches and are finished by a narrower width of the braid. Small silver buttons in outer corner. Shirt waist of deep cream peau de soie, with stitched straps, fastened with small silver buttons, trimming yoke. Folded stock collar, fastening with row of tiny silver buttons on left side. Girdle of black panne velvet, with plain silver buckle. Hat of tuckered panne velvet in a pale pastel tan, trimmed with short fluffy ostrich feathers of black and black and white.

MIDDLE FIGURE.—Calling costume in light-weight satin-finish gray cloth over taffeta of a paler shade. A three-piece taffeta foundation has an accordion-plaited dust fill. The cloth drop-skirt is also in three pieces, the circular sides being slashed in four places and an under-plait of cloth inserted. Outer edge of each opening is stitched; fullness in back in inverted plait. The waist has a tight-fitting back and small plaits, giving a little fullness in front. The collar and yoke are of pale gray panne velvet done in small tucks and fastening with tiny silver buttons a little to left of front, down to line of rever. The rever and tabs following line of yoke on waist, and also the revers on both sides of front, gore and tabs around hips of skirt, are of the gray panne velvet, almost covered with gauzy black silk guipure appliqué, run with threads of silver. The sleeves fit rather closely and have flaring cuffs of the lace appliqué velvet. Bow at throat, and tight girdle of double-faced black satin ribbon. Hat of gray panne velvet, with shirred brim; black wings, with orange shading on edge, at right side.

RIGHT FIGURE.—Dark green camel's-hair serge, combined with plaid silk over green taffeta.

A five-gored taffeta foundation is finished with an accordion-plaited ruffle; on this is hung the deep kilting of the green serge, which is done in box-plaits. The apron over-skirt is circular, with a turned-up border of the plaid silk. The coat-waist is tight fitting, with double-breasted fronts fastening with black buttons. The wide-hooded collar of the plaid silk fits closely over tops of the sleeves; the piece turned up round edge is faced with dark green panne velvet, as are also the cuffs. The revers and lower part of sleeves are of the plaid silk, which, in coloring, has a pale tan ground with green and black barring and a blended thread of red to mark the squares. Hat of green cloth with velvet brim and iridescent green bird in front. Chemisette of pale tan soft silk, with black velvet edging stock collar.

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UPPER LEFT FIGURE.—Gown of fancy silk in pastel pale blue grounding with chené mauve and soft green design, combined with pale blue taffeta glacé. A five-gore taffeta foundation in the same shade of blue is finished with an accordion-plaited ruffle. On this is hung a deep flounce of the taffeta glacé, tucked with tiny tucks to within three inches of hem, where the fullness is allowed to flare. The tunic of chené silk is in three pieces; pointed front gore with circular pointed sides; fullness in back in tucks, both sides of fastening.

Outlining front gore and bordering tunic is twine color point de gène. Crossing between the deep points of lace over tucked flounce, are straps of same lace, lined with the pale blue and edged with the narrowest black velvet ribbon, finished at centre with strass buckles and pointed ends. The bodice is of the glacé taffeta tucked in fine tucks back and front to within three inches of top of pointed lace girdle. A jaunty boléro of the point de gène is finished with black velvet round revers and edges as is also the bow with pointed ends under buckle fastening front. The chené silk sleeves have tucked top of the glacé silk, and are strapped at intervals with lace bands finishing in points under strass buckles. High collar of point de gène, showing tucked piece of pale blue chiffon in front. Accordion-plaited chiffon fills over wrist.

LOWER LEFT FIGURE.—Gown in garnet satin finish cloth combined with black velvet over garnet taffeta. The taffeta foundation is circular with an accordion-plaited dust ruffle. On this is hung a ten-inch facing of the cloth, closely stitched with black, and the panel of velvet which shows a little to left of front. The drop skirt of cloth is in reality a long tunic opened

to show velvet panel and finished in points. These points, front edges, also the two straps that cross panel near bottom, are edged with the velvet with rows of stitching above. Fullness in back in inverted plait. The waist is tight-fitting, blousing slightly in front over narrow black velvet girdle. A plastron of velvet shows with straps of the cloth fastening across under velvet-covered buttons. Edges of the cloth fronts are finished with velvet and stitching. Three points of cloth stitched and edged with velvet trim top of sleeve and reversed at wrist form cuffs. Hat of garnet felt with strap of black velvet around crown, and long black ostrich plume.

the voile, about nine inches deep, trimmed with several rows of narrow black velvet ribbon. A long tunic of the voile is edged at bottom with wavy twine-color Cluny insertion, a band of which passes up front a little towards left, with circles of narrow black velvet, and ornamental buttons at each point. The bodice simulates a shirt waist, blousing slightly in front. A plaid design is formed with rows of narrow black velvet ribbon. On the sleeves the velvet trims round in rows with three bands of Cluny above elbow. The sleeves end with flare at wrist. Three bands of Cluny trim back and front of bodice, another forms the stock collar, above which a frill of creamy chiffon with velvet edge



6110

MIDDLE FIGURE.—Suit of biscuit color satin finish cloth over taffeta of same shade. The taffeta foundation is circular, with an accordion-plaited dust ruffle. The cloth drop skirt is also circular with two stitched bands of same cloth trimming above hem. The jacket of biscuit-colored cloth has cuffs, collar and turned up border on small shoulder cape of ivory-white panne velvet finished with rows of stitching. It is lined throughout with ivory-white peau de soie, stitched bands of the cloth trim front, strap seams and finish edges. Shirt waist of soft ivory-white silk with stock and knotted scarf of champagne-colored brussels net with lace appliqué ends. Girdle of black panne velvet. Hat of the same color cloth corded, edged with black velvet and turned high on sides. Trimming of black velvet poppies.

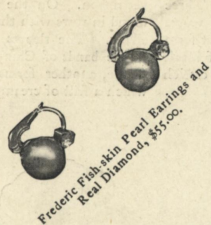
UPPER RIGHT FIGURE.—House gown of ox-blood voile over cream taffeta. The taffeta foundation is circular, training a little, and finished with a narrow accordion-plaiting on edge. On this foundation is placed a full flounce of

shows. Narrow girdle of black panne velvet.

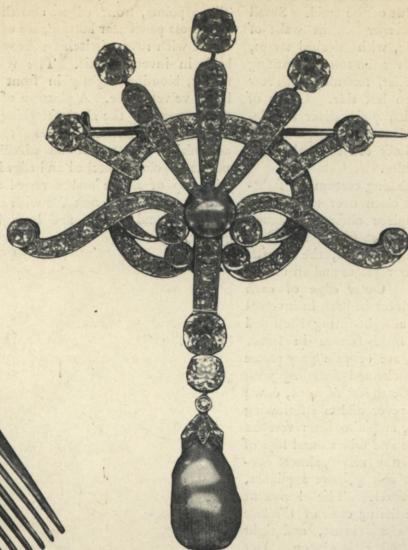
LOWER RIGHT.—Gown of pastel heliotrope crêpe de chine over same color taffeta. A flaring circular foundation of taffeta with narrow accordion-plaiting on edge. The drop skirt of crêpe is also circular, and is trimmed with crossing bands of black velvet ribbon, lying in bow on left side of skirt. The bodice is of the crêpe, accordion-plaited, with a tucked boléro of a paler heliotrope iridescent taffeta glacé, the long sleeves of which are plain, ending with flaring circular cuffs. The boléro has revers and edging of twine-color guipure, lined with ivory-white silk. Ornamental buttons of silver studded with turquoise fasten at left. Stock collar and bow, also bands and bows on upper part of sleeves of black velvet ribbon.

FIG. 6110.—Smart tailor gown of sage green satin-finished cloth. Girdle of black Liberty satin. Vest of cream chiffon. Collar and revers of Eton jacket are of heavy twine-colored lace. Tiny gilt buttons and black braid ornament the skirt and sleeves.

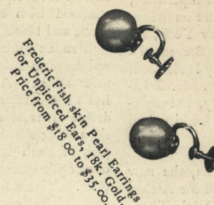
SOME HANDSOME JEWELS FROM FREDERIC'S



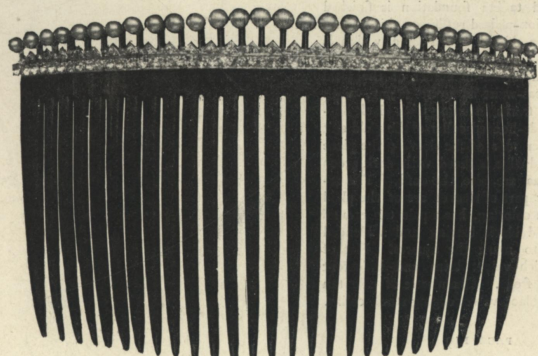
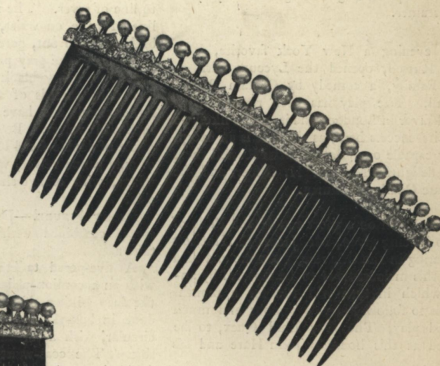
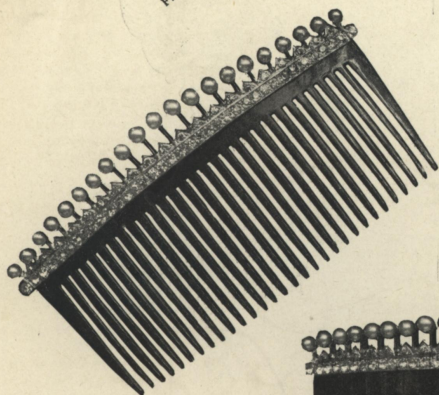
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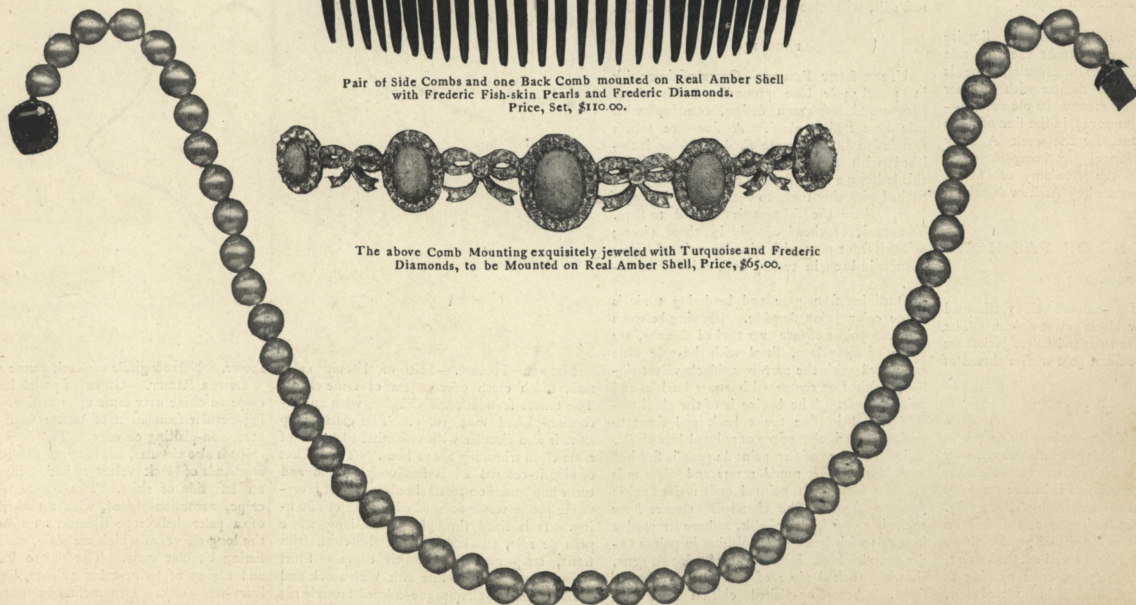
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